

PLUS: STUNNING ILLUSTRATIONS BY TOP CONTEMPORARY ARTISTS

Femme Fatales

March 2002

Vol 11 No 3



INSIDE: TOMB RAIDER'S JOE JUSKO, ELEKTRA'S BRIAN MICHAEL BENDIS & MORE!!

Femme Fatales Contents

VOLUME 11 NUMBER 3

The Lascivious Ladies of Horror, Fantasy & Science Fiction

MARCH 2002

Remember lazy Sunday afternoons, sprawled out on the living room floor reading comic books? Was there a man alive who didn't fantasize about working alongside Lois Lane at the Daily Planet? With the exception of the Invisible Woman, one of the first female superheroes created by Stan Lee and Jack Kirby in 1961, the way women are portrayed has taken a dramatic about-face. What once was merely a sidekick, love interest, or a head dame-in-distress in need of a superhero swooping down to save her from the evil villain, is now a formidable force-of-power and she's driven to reflect such strength. These ladies don't just "assist" their male counterparts anymore, they kick ass right along with them.

This month we are proud to feature some of the hottest illustrators, writers, and artists who have penciled, painted, and inked those women into the ranks of superheroes and supervillains! The women they draw are strong and beautiful, which illustrates perfectly how women in comics have changed. This, without a doubt, says something about today's comic book audience, who are buying comics featuring the likes of Elektra or the mutant members of the X-men. Storm, Mystique, and Rogue's record numbers. The female comic book readership has also shown quite an appetite for sexy characters of strength. These characters have even risen from their inked pages and onto the big screen, as **W** **T** **A** **N** **K** **G** **I** **L** **E**, **B** **A** **R** **S** **W** **I** **R** **E**, **S** **C** **H** **E** **N** **N** **A**, and **T** **O** **M** **B** **A** **D** **E** **R**.

We also catch up with Time Robbette, one of the first female comic book writers/filmmakers and got a perspective of how difficult it was to break into the "boyz club" of the comic industry. Robbette persevered and went on to the burgeoning world of the underground comic scene (before it was even dubbed "underground"), joining the likes of Robert Crumb, Vaughn Nide, and others.

Don't forget to fill out and send in our reader's survey on page three. As always, we want to hear your comments and suggestions.

—Lisa and Lucy



Figure 3.



Page 18



Page 24



Page 33



Page 48

8 WOMEN OF MARVEL COMICS

Marvel Comics editor-in-chief Joe Quesada discusses with us the portrayal of women in comics from past to present. From the nu-scale She-Hulk to athletic Storm from the X-Men, these female characters have span, savvy, and authority like never before. This is exclusive artwork you'll only find here! / Article by Dan Snierson

16 JOE JUSKO

Marvel painter turned glamour illustrator Joe Jusko paints us a picture of what it was like to draw for Marvel's special September 11th issue. From Oscu's daughter to Jeanne, these incredible one-of-a-kind creators literally jump off the page with realism—you'll think you're looking at a photograph! / Article by Mike Wier

24 ELEKTRA'S BRIAN BENDIS

Beloved comic assassin Elektra Natchios has been revived by writer Brian Bendis. This "misunderstood villain" is a cross between actor Clint Eastwood and LA FEMME NIKITA. Read more about this fascinating character who has been reborn by Marvel after twenty years! / Article by Dan Snierson

28 JEFF PITTARELLI

Famous for the high-contrast look that his illustrations have, the artist's sketches have graced the pages of *Chiller Theater Magazine*, and sell out at conventions all over the United States. The strong female characters he paints are classic femmes of the genre. / Article by Mike Hail

32 DAVE NESTLER

Famous for his "photo-realistic" approach, Newell has graced the pages of Playboy magazine with his "Blonde & Gagged" series of pen-up work. Working with actual models helps him to create these masterpieces. / Article by Mike W.

40 DORIAN CLEAVENGER

This fantasy artist with a dark side and a knack for demons and scifi displays his images that attract attention. His renditions of Betty Page and Vampirella have made his creations very sought after. / Mike Wolf

44 TRINA ROBBINS

The popular female underground cartoonist from the '70s gives us a tour of her amazing career. / Article by Mike Watt

46 JULIE BELL

Her fantasy art is claimed as some of the best in the world. The successful wife of artist Boris Vallejo comes into her own with these amazing paintings and sketches. *J. Arcole by Miss Wat*

54 RICHARD MOORE

it's easy to see why this whimsical cartoon of *Boneyard and Dayz* has become such a fan favorite. Meet Richard and his cast of characters / Article by Mike Watt

4 FATALE ATTRACTIONS

62 LETTERS

PUBLISHER: Calum Casy Clark. **EDITORS:** Lisa Cobble, Lisa Toranzo-Walington. **BUREAUS:** Los Angeles: Mitch Parsons. New York: Dan Scappone. **PHOTOGRAPHY:** Mike Watt. **BRITAIN:** Alan Jones. **TORONTO:** Paul Wardle. **CONTRIBUTORS:** Jason Paul Collins, Dan Scappone, Mike Watt. **PRODUCTION:** Lisa Cobble, Jason Paul Collins, Lisa Toranzo-Walington. **CIRCULATION MANAGER:** Mickey Wright. **ADVERTISING:** Jason Paul Collins.

VIDEO CEMENTS = John Ball (46-41, 46-39, 31-52, 58-49) = Ward Stone (58-77, 77-64) = Darren Chesser (62-64, 62-61) = Genaou Bell (64-62, 62-61) = 14-17 = 17-16 = 16-15 = 15-14 = 14-13 = 13-12 = 12-11 = 11-10 = 10-9 = 9-8 = 8-7 = 7-6 = 6-5 = 5-4 = 4-3 = 3-2 = 2-1 = 1-0 = 0-1 = 1-2 = 2-3 = 3-4 = 4-5 = 5-6 = 6-7 = 7-8 = 8-9 = 9-10 = 10-11 = 11-12 = 12-13 = 13-14 = 14-15 = 15-16 = 16-17 = 17-18 = 18-19 = 19-20 = 20-21 = 21-22 = 22-23 = 23-24 = 24-25 = 25-26 = 26-27 = 27-28 = 28-29 = 29-30 = 30-31 = 31-32 = 32-33 = 33-34 = 34-35 = 35-36 = 36-37 = 37-38 = 38-39 = 39-40 = 40-41 = 41-42 = 42-43 = 43-44 = 44-45 = 45-46 = 46-47 = 47-48 = 48-49 = 49-50 = 50-51 = 51-52 = 52-53 = 53-54 = 54-55 = 55-56 = 56-57 = 57-58 = 58-59 = 59-60 = 60-61 = 61-62 = 62-63 = 63-64 = 64-65 = 65-66 = 66-67 = 67-68 = 68-69 = 69-70 = 70-71 = 71-72 = 72-73 = 73-74 = 74-75 = 75-76 = 76-77 = 77-78 = 78-79 = 79-80 = 80-81 = 81-82 = 82-83 = 83-84 = 84-85 = 85-86 = 86-87 = 87-88 = 88-89 = 89-90 = 90-91 = 91-92 = 92-93 = 93-94 = 94-95 = 95-96 = 96-97 = 97-98 = 98-99 = 99-100 = 100-101 = 101-102 = 102-103 = 103-104 = 104-105 = 105-106 = 106-107 = 107-108 = 108-109 = 109-110 = 110-111 = 111-112 = 112-113 = 113-114 = 114-115 = 115-116 = 116-117 = 117-118 = 118-119 = 119-120 = 120-121 = 121-122 = 122-123 = 123-124 = 124-125 = 125-126 = 126-127 = 127-128 = 128-129 = 129-130 = 130-131 = 131-132 = 132-133 = 133-134 = 134-135 = 135-136 = 136-137 = 137-138 = 138-139 = 139-140 = 140-141 = 141-142 = 142-143 = 143-144 = 144-145 = 145-146 = 146-147 = 147-148 = 148-149 = 149-150 = 150-151 = 151-152 = 152-153 = 153-154 = 154-155 = 155-156 = 156-157 = 157-158 = 158-159 = 159-160 = 160-161 = 161-162 = 162-163 = 163-164 = 164-165 = 165-166 = 166-167 = 167-168 = 168-169 = 169-170 = 170-171 = 171-172 = 172-173 = 173-174 = 174-175 = 175-176 = 176-177 = 177-178 = 178-179 = 179-180 = 180-181 = 181-182 = 182-183 = 183-184 = 184-185 = 185-186 = 186-187 = 187-188 = 188-189 = 189-190 = 190-191 = 191-192 = 192-193 = 193-194 = 194-195 = 195-196 = 196-197 = 197-198 = 198-199 = 199-200 = 200-201 = 201-202 = 202-203 = 203-204 = 204-205 = 205-206 = 206-207 = 207-208 = 208-209 = 209-210 = 210-211 = 211-212 = 212-213 = 213-214 = 214-215 = 215-216 = 216-217 = 217-218 = 218-219 = 219-220 = 220-221 = 221-222 = 222-223 = 223-224 = 224-225 = 225-226 = 226-227 = 227-228 = 228-229 = 229-230 = 230-231 = 231-232 = 232-233 = 233-234 = 234-235 = 235-236 = 236-237 = 237-238 = 238-239 = 239-240 = 240-241 = 241-242 = 242-243 = 243-244 = 244-245 = 245-246 = 246-247 = 247-248 = 248-249 = 249-250 = 250-251 = 251-252 = 252-253 = 253-254 = 254-255 = 255-256 = 256-257 = 257-258 = 258-259 = 259-260 = 260-261 = 261-262 = 262-263 = 263-264 = 264-265 = 265-266 = 266-267 = 267-268 = 268-269 = 269-270 = 270-271 = 271-272 = 272-273 = 273-274 = 274-275 = 275-276 = 276-277 = 277-278 = 278-279 = 279-280 = 280-281 = 281-282 = 282-283 = 283-284 = 284-285 = 285-286 = 286-287 = 287-288 = 288-289 = 289-290 = 290-291 = 291-292 = 292-293 = 293-294 = 294-295 = 295-296 = 296-297 = 297-298 = 298-299 = 299-300 = 300-301 = 301-302 = 302-303 = 303-304 = 304-305 = 305-306 = 306-307 = 307-308 = 308-309 = 309-310 = 310-311 = 311-312 = 312-313 = 313-314 = 314-315 = 315-316 = 316-317 = 317-318 = 318-319 = 319-320 = 320-321 = 321-322 = 322-323 = 323-324 = 324-325 = 325-326 = 326-327 = 327-328 = 328-329 = 329-330 = 330-331 = 331-332 = 332-333 = 333-334 = 334-335 = 335-336 = 336-337 = 337-338 = 338-339 = 339-340 = 340-341 = 341-342 = 342-343 = 343-344 = 344-345 = 345-346 = 346-347 = 347-348 = 348-349 = 349-350 = 350-351 = 351-352 = 352-353 = 353-354 = 354-355 = 355-356 = 356-357 = 357-358 = 358-359 = 359-360 = 360-361 = 361-362 = 362-363 = 363-364 = 364-365 = 365-366 = 366-367 = 367-368 = 368-369 = 369-370 = 370-371 = 371-372 = 372-373 = 373-374 = 374-375 = 375-376 = 376-377 = 377-378 = 378-379 = 379-380 = 380-381 = 381-382 = 382-383 = 383-384 = 384-385 = 385-386 = 386-387 = 387-388 = 388-389 = 389-390 = 390-391 = 391-392 = 392-393 = 393-394 = 394-395 = 395-396 = 396-397 = 397-398 = 398-399 = 399-400 = 400-401 = 401-402 = 402-403 = 403-404 = 404-405 = 405-406 = 406-407 = 407-408 = 408-409 = 409-410 = 410-411 = 411-412 = 412-413 = 413-414 = 414-415 = 415-416 = 416-417 = 417-418 = 418-419 = 419-420 = 420-421 = 421-422 = 422-423 = 423-424 = 424-425 = 425-426 = 426-427 = 427-428 = 428-429 = 429-430 = 430-431 = 431-432 = 432-433 = 433-434 = 434-435 = 435-436 = 436-437 = 437-438 = 438-439 = 439-440 = 440-441 = 441-442 = 442-443 = 443-444 = 444-445 = 445-446 = 446-447 = 447-448 = 448-449 = 449-450 = 450-451 = 451-452 = 452-453 = 453-454 = 454-455 = 455-456 = 456-4

FINANCIAL TALKER (2001) 1200 3700 is published weekly by FTIR® Inc., Roseville Rd., Forest Park, GA 30050. (770) 342-0000

© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 109–116

POSTMASTER: Send address changes to JOURNAL OF POLYMER SCIENCE, P.O. Box 278, Oak Park, IL 60454. **SUBSCRIPTIONS:** 12 issues/yr. (Europe & Canada: 17 issues/yr.) Single copies when purchased from publisher: \$5. **ADVERTISING INFORMATION:** Inquiries to Ciba Corning Consumer, 150 River Street, New Bedford, MA 01946 (508) 458-7434.

any reproduction, in whole or in part, without the express written permission of the publisher. This article is intended solely for the personal use of the individual user and is not to be disseminated broadly. Copyright © 2004 by John Wiley & Sons, Inc.

REYNOLDS & TALBOT is a Registered U.S. Trademark

PRINTED IN U.S.A. and we're very proud of it.



THE LUSCIOUS LADIES OF HORROR, FANTASY & SCIENCE FICTION!

We want to know more about our great readers. We'll even make it worth your time: Complete our Readers Survey, subscribe or renew for 12 issues, and we'll add a **FREE ISSUE**. Fax this form to 1-708-366-1441 or mail it to the address below.

How old are you:

_____ to 18
_____ 19-24
_____ 25-34
_____ 35-44
_____ 45-54
_____ 55 or older

Gender:

_____ Male
_____ Female

Education:

_____ some high school
_____ high school graduate
_____ some college
_____ college degree
_____ some post-grad
_____ graduate degree

Occupation:

_____ film industry
_____ service industry
_____ professional
_____ education
_____ retail
_____ other

Household income:

_____ to \$25,000
_____ \$25-\$50,000
_____ \$50-\$75,000
_____ \$75-\$100,000
_____ \$100-\$150,000
_____ over \$150,000

How many of the following have you purchased in the last three months?

_____ VHS tapes
_____ DVDs
_____ Compact Discs
_____ Clothing
_____ magazines
_____ software
_____ books
_____ liquor

Which of the following do you own or plan to purchase in the next year?

	own	plan to buy
DVD Player	_____	_____
projection TV	_____	_____
stereo/audio equipment	_____	_____
video camera	_____	_____
digital camera	_____	_____
home computer	_____	_____
Internet access	_____	_____
home vehicle	_____	_____

How many times in the last three months did you:

_____ go to a movie at a theater
_____ rent a movie at DVD
_____ purchase something on-line

Which genres of film do you watch most?

How did you obtain this magazine?

Subscribe _____ Purchase _____ Borrow _____

If purchased, where?

_____ newsstand
_____ bookstore
_____ specialty/comic book store
_____ other

How many people will read this copy? _____

What else do you read?

_____ news
_____ science/technology
_____ hobbies
_____ magazines for women
_____ photography
_____ sports/fitness
_____ media
_____ magazines for men
_____ fashion
_____ foreign

What other magazines do you buy?

Which websites do you pay to view?

List your favorite websites:

What do you like the most in Femme Fatales?

What do you like the least in Femme Fatales?

Any additional comments?

☐ 12 issues \$48 (\$66 Can./foreign)

☐ 18 issues \$68 (\$80 Can./foreign)

☐ 24 issues \$90 (\$100 Can./foreign)

☐ 36 issues \$130 (\$144 Can./foreign)

Name _____

Address _____

City _____ State _____ Zip _____

E-mail _____ Fax _____

Signature (print name below)

☐ VISA ☐ AMEX

☐ MC ☐ DISC

Approved if _____

Exp. Date _____

This survey will only be used to give us a better understanding of our audience. Your personal information will not be sold.

ORDER TOLL FREE WITH CREDIT CARD: 1-800-798-6515, E-MAIL: mail@cfq.com.

Or mail your order with check or money order in U.S. funds to P.O. Box 270, Oak Park, IL 60303.

the boys had themselves stranded in this lost world. They make their way inland where they meet the lovely Marion Seville, played by Kate Carr, who had appeared as Naussicaa in Hayao Miyazaki's *THE ODYSSEY*. Their introduction is dramatic: A madridden, infatuated-as-a-running-wild, but Marion slips in front of the rampaging dinosaur and guests her. Marion's father is the mayor of the magnificent Western City. Alice Krige, a veteran of such genre films as *SLEEPWALKERS*, *GHOST STORY* and *STAR TREK: FIRST CONTACT* was cast as Marion's mother, Rosemary.

●Speed and counterespionage are at work in *ENIGMA*, a new espionage thriller from director Michael Apted. During World War II, using the Enigma machine, the British have broken the German secret code. After months of successful intercepting coded messages, the Allies are surprised when suddenly the Germans change the code (just as three American convoys are crossing the Atlantic). It's a race against time to save the fleets and discover why the Nazis changed the code. Can there be a spy inside the British decoding establishment? Kate Winslet stars as Heister, a young woman who works at

computer system, causing a momentary blackout. Suddenly, Christy, who has a problem trusting people, is plunged into a world of doubt. Redhead Glor Hoot plays Christy's friend and agent, Beth, who has her own fling with a doctor.

●Stephanie Beaton is back in *THE PASSION NETWORK*. The red-headed B-movie actress has appeared in such genre epics as *EYES OF THE WEREWOLF* and *ZOMBIE NINJA GANGBANGERS*, as well as three films in the *WITCH-CRAFT* series. Here she plays Jenna, the wife of a man who gets involved with what appears to be a decadent secret society. When her husband Matt is apparently killed, Jenna goes to the police with her story, told in flashbacks. She tells how they were lured into an organization known as "The Ring," a group dedicated to obscenity and sex made up of the world's rich and powerful. Soon she and Matt are commodities on the international Flesh Shopping Network. While it is difficult to become a member, it is almost impossible to get out. Secrets must be kept. Playboy Playmate Dawn DeLongue appears as Christy, Matt's beautiful first class.

●We get to see a lot of futuristic Bond get Linda Anderson in *MOUNTAIN OF THE GANNISAL GOD*, being released on DVD by Anchor Bay. Released in an edited version state-side in 1978 as *SLAVES OF THE GANNISAL GOD*, the Italian import has Andrea hiring guide Stacy Kersch to help her find her missing husband. Unfortunately, they run into a native tribe with a taste for human flesh. The DVD was transferred from the original camera negative and contains sound not available on any video or theatrical version. It also features a discussion by director Sergio Martino and the international trailer.

●Featured in such films as *VAMPIRE CREATION*, *THE EROTIC GHOST* and *MISTRESS FRANKENSTEIN*, East Coast actress Dorian Coxe comes face to face with another banded enter in *MUMMY RUMBLE*, a low budget epics between *MUMMY RETURNS* and *LARA CROFT: TOMB RAIDER*. "It's a spoof," said Coxe. "It played the professor's daughter who gets captured by a band of Nazis led by an evil woman called Doctor Humboldt. She wants to possess the supernatural powers of the mummy. Since she's the only one who can read the inscription, I'm taken prisoner and get misused." Fortunately, she's friends with Mummy Mander, the Mummy Hand. "My girlfriend saves me and then we all have sex."

As expected, nudity is a prominent ingredient in her films. "The nudity is no problem at all," said Coxe. "That's easy. That's break time. I have no problems with the nudity. I actually enjoy it. You don't realize the camera is there because you're friends with everyone [on set]. It's almost like you're hanging out. The sexiest I feel. There's nothing below the waist, your hand is there or your hair is covering it, so it's not real."

Trafficking to the film's low budget origins, Coxe said, "We filmed in Cape Cod at the doctor's house. They made his garage look like a dungeon and shot all the action scenes in a warehouse."

The film stars Matt Munder as the Mummy character whose blazing gaze add a level of deadly action to the film. Executive Delano to another veteran of Seduction Cinema production, plays the evil Dr. Humboldt.

Two years ago Coxe launched her own web site, www.dreadedcinema.com. Besides the pictures, her webcams and bio info, Coxe has an



Laura Clarkson's 1996 action flick *VICE GIRLS* was just being released on video and DVD.

on-line comic book. As an outlet for her writing urges, Coxe pens stories for her comic, "Damsel Erotic Vampires Ties." "I write a story about how I seduce women and turn them over to the dark side," she said.

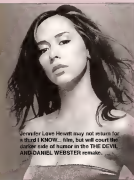
●Laura Clarkson (*BABYMAN QUEEN*) joins Kimberly Roberts and Lari Goodson in the re-released and reprinted actioner *VICE GIRLS* (1996). Directed by Richard Gabes (*ASSAULT OF THE PARTY NERDS*) and co-starring A. Michael Balch (*PHANTASM*), the flick finds the ladies as sexy detectives on the trail of a serial killer.

●When it comes to pinup art, painter Iren Bomb gives a unique spin to his paintings, creating realistic images with a supernatural flair. Bomb has taken a collection of his artwork from the last five years and compiled them into a new book entitled *The Art of Iren Bomb*. "I have a photo realistic approach to the paintings," he explained. "It takes about 300 hours to paint one of these pictures. I do about 75% painting and 25% airbrush to smooth out the brush strokes. The girls who pose for me are all strippers and models. I take photographs as a reference. I use that as a guide and then I paint the picture from that."

"I have the models come and pose for the photo references," said Bomb. "It's cool to have pictures of the naked chicks, but once you get



Danyelle Fernandez has *HELL KILL JOY 2* and *HELL ASYLUM* this Spring.



Jennifer Love Hewitt may not return for a third *I KNOW... film*, but will court the horror side in *THE CIVIL* AND *DANIEL WEBSTER* remake.

the top secret Bletchley Park, the center of British decoding operations. When her former fatalistic roommate Claire Rindly disappears, Heister teams up with the brilliant code breaker Tom Seicho to investigate. The lovely British actress, Selcho from Barrow plays the enigmatic Claire. Barrow appeared in *WING COMMANDER* and the mutant snuck up *DEEP BLUE SEA*.

●The lovely Jennifer Gray plays tennis pro Christy Radford in the erotically charged *TENDER IS THE NIGHT*, being released on DVD by Image Entertainment. When Christy collapses on the court, she is taken to the local hospital where she is treated by Dr. Thomas Freeman. For her and Tom it's love at first sight. Unfortunately, Christy needs a delicate brain operation to remove a tumor. During the procedure, a disgruntled employee plants a virus into the hospital's

down to paint the girl, it's nice to do something extra that wasn't there in my studio, something out of my imagination. What's the point of painting what was there? You're just recreating the photograph in your head. Why not go even further with it?"

One of the most striking images in the book is a 1929 painting entitled "The Hunger" that features a pair of fanged lesbians. "They're vampires," said Bomb. "The one on top is B-movie actress Janus Crane. The other is Victoria Vega, who has since resigned from the B-movie girl-girl type of thing. This vampire theme is a big one for me. There is something erotic about the teeth and the blood. I use wood panel for most of these paintings because if I go too dark I can always remove paint with sand paper or a scraping tool and not damage the surface."

For his bondage ops, "Lady Kayla I, The Punishment Due Bomb" used notorious New York dominatrix Lady Kayla as his model. She was on HBO's special FETISHES: THE MISTRESSES OF PANDORA & BOX. Bomb decided to document the creation of this painting for himself and produced a video, a making-of documentary he called ST. MARY'S SCHOOLHOUSE SLUTS. The video turned into something else. "It just dawned on me, why not do a video and show the behind-the-scenes of how these paintings are created," he said. After the film was produced, Bomb realized it offered other possibilities. "I pretty much cut out the footage of me painting and focused on the girls and it ended up becoming an entertainment video. I made some



With her H-bomb and Suzanne Crane in SLUMBER PARTY MASSACRE

advertisers to several Pay Per View networks and they were picked up by In Demand Pay Per View and Adult Pay Per View."

The artist also has his own website, www.naughtyart.com, which features his work and videos.

● What has Dean Cain been up to since he hung up his Superman cape? Well, he's become a big time thief. Cain plays Max Hooper, an ex-con hired to lift a top secret VHS clip in FIRE-TRAP. Getting into the high rise office building was the easy part; getting out proves more difficult when a saboteur out to snag the clip for himself sets the building on fire. Trapped on the upper floors along with Cain are TANK GIRL's Lee Petty and Mel Horta (TV's dartsomething) Harma plays the CEO's wife and, to complicate matters, Petty is having an affair with her husband. British model-turned-actress, Vanessa Angel plays Beth, Hooper's wife. Angel (FF 3.3, 9.7) appeared as Megan on RAYWATCH, as well as STARGATE SG-1, TIME TRAXX and REASONABLE DOUBTS. She will also be featured in the upcoming SABBRETOOTH.

● Penhouse's SWEETHEART MURDERS is packed with B-movie chicks including Gabriella Hall, Landon Hall, Monique Parent and Trish McClure, who played Reese Witherspoon's mother in LEGALLY BLONDE. A killer is loose among Los Angeles' high fashion models. A video called "Amnesia Sweethearts" seems to provide the killing ground for the fanatic. The victims are found nude with a red scarf around their necks and a copy of the video playing on their VCRs.

● Jennifer Rubin (FF 4.0), best known for her teen angst role of "Tory" in INDIANWAVE ON ELM STREET 3 (1987), signs up for the sword

and sword brigade in WAKONASAND GLADIATOR: another Xena-infused women warrior epic. Seneca, a slave girl whose parents were killed by the Romans, ends up in chains and finally in the infamous arena. Newcomer Nicole Hiltz, who recently appeared in SHALLOW HALL, plays Seneca.

● Super Femme Denise Duff (FF 2.2, 2.4, 8.2) has jumped from her neck biting antics in three of the SUBSPECIES hits to a regular gig on the daytime soap THE YOUNG AND THE RESTLESS. Duff portrays "Amazons," an earth mother whose daughter, Mackenzie, ran away two years ago. Amazon arrives in Genoa City to win back her daughter's affections. Duff reports she went in for the audition and "kicked ass." She was quickly signed to a three-year contract beginning in August 2001. In her spare time, Duff continues part work as her directorial debut SONG OF THE VAMPIRE, in which she also stars, alongside Julie Michaels (FF 2.2, 8.2) of JASON GOES TO HELL, and AFTER MIDNIGHT star Julian McMahon (FF 9.9).

● Miss Teen USA of 1999, Kelly Hill (FF 7.13, 7.15, 8.9) plays

Gaeleandra in the prequel to Universal's MUMMY films, THE SCORPION KING starring The Rock. One of Hill's first roles was as the reluctant party girl who gets her neck snapped during a dance dance with Jason Voorhees in FRIDAY THE 13TH, PART VII: JASON TAKES MANNHATTAN (1988).

● Fans of the SLUMBER PARTY MASSACRE and SORORITY HOUSE MASSACRE series finally have a place to worship. Tony Brown, a teen with a penchant for knowing all things SLUMBER related, has created a fashionable, unofficial website with weekly updates on proposed sequels, interviews with cast members and directors, photos and scores of additional links to other beloved horror fluff from the 1980s. Check it all out at www.dh.groovies.net/slumberclubslorplace/.

● Producer and Actress extraordinaire Teri Hutton has directed her first feature, KILLJOY 2: DELIVERANCE FROM EVIL. The tale of a killer clown who stalks a group of juvenile delinquents during a rehabilitation program in the woods, stars a mostly Alaskan American cast including Olympia Dukakakis, Nicole Pettibone, Rhonda Clarebout, Jermalee Chasabrough and Logan Alexander, plus Debbie Rochon and Wayland Gary Boyd (HELLABOLLYUM). Teri's Films veteran Trent Haaga toplines as the clown from Hell who exploits each of the teens worst nightmares.

Early sales reports have shown the film, released on video in January 2000, to be extremely successful, with over 20,000 VHS and DVD units sold during its pre-order period. Watch for our piece on KILLJOY 2 and the lady at the helm, Teri Hutton, in an upcoming issue. Check out www.teripetfilms.com for more info.



Denise Duff now stars on YOUNG AND THE RESTLESS

● Hearsay surrounding HALLOWEEN: HOME COMING seems to escalate by the day. After rumors Luane Platter (Jamie Lee Curtis) perished in the new film blasted through the internet and various magazines, it now seems someone at Dimension may have realized a big mistake was being made. Reports say Curtis was brought back to film new scenes (twice the film's dailies) which feature cinema's most famous survivor (survivor?). Actors from the film, including Curtis, broke back and forth in various reports on the elements of truth (Curtis made the survival), but one thing is for sure: HALLOWEEN's dead-end fans seem to have had their voices heard.

In addition to Curtis's new scenes, it's also been said other scenes were added to beef up the action sequences so the film could have the ability to stand up against other box office buggers when it's released.



TANYA DEMPSEY

Jamie Lee Curtis (left in H20) discovers the terror is coming home again in Summer's HALLOWEEN: HOME COMING. Brigitte Bako (b.) tells her nemesis to DIE! DIE! DIE! Director, writer and actress Tammie Sutton (b.) continues her climb to success.



in Summer 2002. (Let's not forget HALLOWEEN: H20 proved it had some pretty stable legs at the summer box-office in 1998.) Look for hottie Tyra Banks in a supporting role.

● Rumor has it a new BRADY BUNCH movie is heading for theaters in the upcoming year. But neither the original cast nor the 1970s sitcom nor the cast from the mid-1990s updated spoofs (which included THE CRAFT's Christine Taylor, SOMETIMES THEY COME BACK AGAIN's Jennifer Love Hewitt and Sherry Long of CHEERS fame) will be making appearances. No plot details were available, but we're assuming a new cast is being put together because the previous actors just can't stop growing older. Hey, why not use the now adult casts and spoof the one season run of THE BRADY BRIDES? Quite the prime target.

Brigitte Stevens, who continues to reign as one of the busiest women in Hollywood with another sex film to her credit in 2001 (taking one short of her 2000 list), leads the lecherous reapers, who also include Wayland Barrett, Boyd and FF's own Jason Paul Collum (who can also be seen in a closing scene cameo with Bulter and Josephine Gossyp of the all-female metal band The Iron Maidens www.thefemmetimes.com). Fans will be delighted with the lovely models who meet gruesome ends: Stacy Scourley (THE BROTHERHOOD II), Dabne Meyer (SLIMY DOLLS), Olympia Fernandez (KILLJOY 2) and newstar Sunny Lombardo join Tanya Dempsey whose rapidly growing list of horror films has her bordering Scream Queen status. Check out www.dailymotion.com for more info, and watch for an exclusive interview with Ms. Dempsey in an upcoming issue.

● Amiable at a new place as the Riggs Bako star: DIE! DIE! DIE! (a.k.a. SWEET REVENGE) The salty drink is "Macy" a young lass decaying by her gangster boyfriend, Richard Grieco (ABSOLUTION), who leaves her for dead following a host. But Macy isn't a girl who'll take two-

being lying down, so she's on the revenge trail, out for her share of the money and a return to a sane-normal life.

● Models are being eaten by flesh and clothes tearing zombified Well, actually they're more like Brim Reapers, but they're no less terrifying in HELL ASYLUM (formerly PRISON OF THE DEAD 2), an extremely gory flick from Danny Dawson (HORRORVISION). Written by Graves and Trent Heagy (TERROR FIRMER) and produced by J.R. Bookwalter and Tammie Sutton, the movie finds five models roaming a supposedly haunted building for the faux reality show "Hell

Challenge." What the models don't know is that the producers (including Joe Estevez of REACH BABES FROM BEYOND and UNSPEAKABLES "In Musicals") have rigged apok FX throughout the building. What none of them know is the building really is haunted. Seems a former owner used to marry women, then lock them up in his basement until they were starved/corrupted to death. Fun. The present day students awaken the dead brides and the bloodshed begins.



THE WOMEN OF

MARVEL COMICS

BY
DAN
SCAPPEROTTI

Women in comics is nothing new. The draft members of the pen and ink set have been around since the beginning. Remember Dale Arden and Wanda Deering, the female members of the Buck Rogers and Flash Gordon strips? Wonder Woman and Shena, Queen of the Jungle left their marks as straight heroes but frequently, the girls were sidekicks, secondary characters. In recent years that has changed and the powers that be at Marvel Comics intend to give the heroines their due.

Editor-in-Chief Joe Quesada, who read comics as a kid, came into the industry a decade ago. He realized that there is a large demographic that has been basically ignored by the four-color industry. "We struggled for a long time with the portrayal of women in comics," said Quesada. "If you look at those early Fantastic Four issues, Sue seems to be playing second fiddle to the rest of the team. While the rest of the team was out doing action,

Sue stood on the sidelines until she was needed. We know that we lacked a big demographic in respect to reading comics: female readers. There have been times when we've added characters to comics strictly for the T&A value, but recently there has been a concerted effort in our industry to create strong female leads to attract a female audience. There has been a modicum of success with that. We're still trying to find what our female readers want. I think that has to do with our need to expand our demographics and even accommodate the changing tastes of our male readers who are looking for a strong female lead in comic books.

"I think comic books deal with realism a little bit better these days than they did back in the earlier days when there was a big fantasy element. Now we see superheroes with feet of clay who are more reflective as to what is happening outside in society. We try to create fe-





The green and oh-so-sexy
She-Hulk will be getting
her own series next year.

"WE TRY
TO CREATE
FEMALE
CHARACTERS
THAT REFLECT
REAL WOMEN."

EDITOR-IN-
CHIEF JOE
QUESADA

male characters that reflect real women and real sensibilities."

Sex in comics, except for underground publications, didn't exist. The half-naked jungle queen wasn't about to bed down with the white hunter. The relationship between Diana Prince and Steve Trevor never rose above the platonic. And, of course, Lois Lane's virtue stayed intact for decades. That has changed in many of today's comic publications and it's not uncommon to find a superheroine married or having affairs.

Marvel is also looking to update their adult content as well as banish sexist stereotypes. "It really depends on the book," said Quesada. "We've been dealing with a lot of the sexist overtones that a lot of females point out in comic books. If you look at society, you notice that almost every men's magazine on the newsstands has a beautiful woman on the cover and almost every women's maga-



zine has an even more beautiful woman on the cover. Then you look at comic books and generally you have a lot of guys in spandex on the cover. The way women have been portrayed in the past and the outfits we put them in have been a little tougher for female readers to swallow. Most women like to think of themselves as sexy, just as most men want to think of themselves as masculine. It is very important that these women are portrayed as strong and sexy, but strong is really the key and really independent of the whole male stereotype. There is a lot of room for growth and we're attacking it very strongly, our Elektra Asazian is a great step in that direction. There are books by other publishers that are also taking steps in the right direction. We have a new book called *Alas* which deals with a female protagonist."

The new monthly book features a female detective, your basic gumshoe private eye, but in the Marvel Universe, *Alas*'s book story is that she was once a superhero who became disillusioned with the whole superhero game. Now she's a private investigator who deals with cases that are superhero or super-villain related. "People come to her with all sorts of problems," said Quesada. "It's kind of like *CHINATOWN* with a female lead and with superhero villains."

The Marvel female action hero is gender neutral. A divorce on women's issues is not the focus of *Alas*, Storm, Spider Girl, or any of the other women in the Marvel Universe. "Most of our books are in the action-adventure genre," Quesada said, "so most of them don't deal with political issues. That's not to say that you can't pick up an issue of *Captain America* and get slapped in the face with a major political issue that's being reflected in the comic. There may be a particular issue that deals with these issues but it's not the di-





ving force. The diving force behind them is to tell the most interesting stories possible."

Of all the women in the Marvel Universe none are more popular than the mutant members of the X-Men. Ororo Munroe was at one time an African storm goddess. Her powers can create any type of precipitation from rain to snow and call up hurricane force winds. Now, as **Storm**, she uses her power to manipulate the weather in defense of mankind. Shape-shifting is the province of Raven Darkholme known to her X-Men friends as **Mystique**. Her mutant power allows Mystique to change her appearance to any other human or humanoid creature. Her metamorphosis is so complete that retina and fingerprints are exact duplicates of the original.

Rogue is another mutant who has the



uncanny power to absorb the talents and memories of others by a mere touch. In an encounter with Ms. Marvel, Rogue gained super strength and the ability to fly. "Rogue is another great character that speaks to a female demographic," said Quesada. "We do things with Rogue that go against the grain. I can't tell you how many hostile e-mails I get saying 'You can't do that to Rogue, we love her.' There will be a Rogue miniseries actually coming out called **ROGUE**. This is a Rogue's loan story being written by Fiona Avery who does a lot of letterwriting especially for **BABYLON 5** and who is a big **Rogue** fan. She came to us and begged to do a **Rogue** story."

According to Quesada there's no character more popular right now than **Jean Grey**, quite an



endorsement for a chick whose been around since 1963. "These characters have amazing fan bases," said Quesada. "They have websites built around them. We're doing a series of miniseries where each **X-MEN** character will have a solo adventure and they're called **loans**."

The pantheon of Marvel characters also includes **Black Cat**, **Nova**, **Tigra** and the **Black Widow**. "The **Scarlet Witch** is a classic Stan Lee character," said Quesada of the character whose real name is Wanda Maximoff. "She was one of the Avengers and, as history goes, she is the daughter of Magneto who eventually defected her father's side of the camp and moved over with the good guys."

One of the first Marvel superheroes was Susan Storm Richards, a.k.a. the **Invisible Woman**, created by Stan Lee and



Rogue, Mystique, (next) Storm, Jean Grey (below and right) are all mutants of the popular X-MEN series.



Jack Kirby in 1968 as a member of the Fantastic Four Sue was aboard the rocket that took her and the other group members into space returning bombarded with cosmic radiation, the four returned to Earth with mutant abilities. Sue discovered that she could make herself invisible.

For the younger contingent, there's **Spider-Girl**. May "Mayday" Parker is the daughter of the original Spider-Man who has inherited her father's powers. "She has a very strong young girl following," said Quesada. "She appeals to younger girls because of the high school soap opera thing that's going on there. That's one of the books that I recommend to

readers who are coming in and want to give something to a younger child or young girl to get into comics."

Although she hasn't had a comic in years, one of Europe's pre-dominant female artists is scheduled to bring back **She Hulk** who will be getting her own miniseries next year. She Hulk is formerly Jennifer Walters who, while getting a blood transfusion from Bruce Banner, got more than she bargained for and now looks green whenever she gets excited.

In America, the comic book has always been looked at as a vehicle for juvenile readers and in the '50's when stories became too intense, there was a righteous hue and cry demanding that the





"THESE
CHARACTERS
HAVE AMAZING
FAN BASES.
THEY HAVE
WEBSITES...."

EDITOR-IN-
CHIEF JOE
QUESADA



comics be toned down, assuring that adult audiences would be discouraged from reading the small-format. In Japan, the manga comics are aimed at various audiences. There are comics for children, teenagers, and adults.

In a tightening market, Marvel has decided to target new audiences by reviving an old comic line and calling it Max. "Years ago Marvel had an adult imprint called Epic which predated DC's Vertigo line by ten years," Quesada said. "They put out some very cutting edge stuff and then went the way of the dinosaurs about thirteen years after its inception. Then Marvel dedicated itself to doing nothing but superhero fare for little kids. Before I was editor-in-chief, Marvel decided they didn't want to expand their horizons. I felt we needed a mature reader's imprint because there are a lot of readers who have a hankering for these kinds of stories. I'm not talking X-rated stories, just stories you generally don't want to tell in a regular comic for a ten-year-old kid. It also means there will be some on-panel violence; there will be some harsher language, what you would probably get in an R-rated movie. It just allows the creators to tell some stories that you couldn't tell in a regular comic book that was going to be distributed for the general public."

"We're starting off with some Marvel characters that would adapt to the adult genre. I wouldn't do a Max book starring Spider-Man because I think that sends the wrong message. Spider-Man is candy to a lot of little kids so you don't want to cross those beams, so to say. We can use characters like Luke Cage and Nick Fury. I think you could do a great pulp war story with Nick Fury with some strong language and wartime violence in it that you can't get

away with in the mainstream comics. Nick Fury is a star."

Although Marvel had been trying to get into big screen features for years, last year's boxoffice blockbuster X-MEN didn't translate to comic sales. "The movie had a slight spike in sales," said Quesada, "and the reason it didn't have a bigger spike is completely and totally our fault here at Marvel. It was before I was here in this position and I think it's one of the reasons why I'm here in this position now."

"The X-Men books, throughout the history of Marvel as they go along year after year, became more and more complex and more tied to their own continuity, so if a new reader decides to come in and pick up an X-Men book, they either get discouraged right away and put it down because they have no idea what's going on, or they happen to be someone with a lot of time on their hands who's willing to do the homework and research for years of continuity and try and piece all these elements together."

"At the point when the movie came out, X-MEN books became the most convoluted they've ever been in the history of X-Men to the point where X-Men fans were leaving the book saying they [had] no idea what was going on. From a corporate standpoint it was a big mistake. We just had a brand new relaunch a few months ago, so if

you pick up X-Men books now you will see the power of the movie reflected in the comics. You can pretty much pick up any X-Men book now and you will not be confused. We got tangled up in our superhero long underwear. The reality is that when Stan Lee and Jack Kirby and the rest were creating the Marvel Universe there was no continuity. They just made the stories up as they went along and that's what we're trying to enforce on our writers right now. Forget continuity. Let's make up some new, exciting stories."

With bad girl Elektra back on the side of right and Alex about to hang out her shingle, Marvel is dealing from a deck loaded with strong female characters. □



An interview with the
most sought-after
cover artist
working
today

JOE JUSKO



By Mike Watt



There's a beautiful painting in front of me: Captain America, the patriotic Marvel Comics superhero, standing at attention before a translucent American flag; below him, the words "We Will Never Forget."

"I did this for The Police and Freeman's Widows and Oshans Fund," the artist says. "It's for the families of all the people who died in the World Trade Center. Dynamic Forces is publishing it, and all profits from the sales of the print and the auction of the original will go to the fund. Two guys I know were buried under the building. That was one of the reasons I wanted to do this."

The artist is Joe Jusko, a name as familiar to comic book fans as Captain America himself. He's one of the most sought-after cover artists working in the industry. Thanks to the very popular Marvel Masterworks card set, Jusko has painted just about every top character in the Marvel Universe, infusing otherworldly superhumans with a sense of ultra-realism. In this art, Jusko made Wolverine, Nick Fury, and The Black Cat come to life: he made them into real people. He did the same thing with the beautiful Vampirella in a fully painted series called "Bloodlust." Presently he's hard at work on a fully-painted Tomb Raider special for Top Cow









and weights are as prevalent as the artwork and toys. It isn't too much of a stretch to hypothesize that because Jusko is comfortable with himself, his female characters appear as realistic as his men (very much unlike the prevalent image of sword-wielding warrior women in thongs and bras barely containing the watermelons growing from their chests).

"I'm actually a real person who treats this like a job," Jusko says. "Some of [artists] have that 'This is my life and I don't know anything else outside of this.' They can't talk to you about anything other than comic books. I get together with my friends and the last thing we talk about is comic books. I love what I do and spend an inordinate amount of time doing it, but you have to diversify your interests or you'll just go insane."

As for the popular "balloon-bosom" look in comics: "There was a period a couple of years ago that, if you went through the catalogs, all the comics seemed to be low-pain magazines. Thank God that period seems to have passed. I think publishers realized that started to get a little out of hand in a lot of ways. I don't think you need the 44-imp-0 breasts leaping out and stabbing you in the eye on every page."

Jusko's talent was evident from a very young age. While still in high school, he won the DC Comics Award for Excellence in Cartooning. Which was, he explained, "basically a letter and a gift certificate for something like twenty-five bucks. So I went and bought paints, but early on, I had no painting lessons. I used whatever media I could. I used water colors and acrylics and markers, colored pencils, all kinds of stuff, that and eras, really. I didn't switch over to the acrylics until I did the Burroughs set, and that was



From the pages of *Tomb Raider*, Jusko's illustrations feature the beautiful Lara Croft.

[about] seven years ago. But I was still using mixed media up until then because I just wasn't sure what I was doing. Once I decided to use the acrylics exclusively, I learned to use them. I feel like I can finally use them to get the effects that I want to. A lot of people tell me that they can't figure out if I use acrylics or oils."

At seventeen, Jusko ran into veteran artist Howard Chaykin (*Black Kiss*, *Ironwolf*) at a comic book store in Greenwich Village and wound up assisting the man on his adaptation of Samuel R. Delany's *Empire*. "I was with him a total of about five months. We got along well. He's a real talent. He was doing work at Heavy Metal at the time—which is how I got in at Heavy Metal. I'd done three paintings in my entire life up until that point and they bought one of the paintings and used it as a cover. Then I went up to Marvel, and went out on my own."

Success came and went at first. He sold a half dozen covers for various comics, primarily the Marvel magazine *Savage Sword of Conan*, and paid the bills as a police officer. Then came the big break: "It's like acting," he explains. "You do lots of work for years but you get that one role and suddenly people notice you. Probably the thing that catapulted me were the Marvel Masterpiece Cards, and those cards really blew. I did like a hundred and four paintings in ninety days. They did wonders for my career, but I look back at them and think 'Oh man! You just don't do 104 paintings in ninety days.'"

"There are some good things about them for what they are. In



"I really appreciate about a good-looking

a lot of sets that come after that—artists were just using generic poses. I know all the characters, so I was able to capture their personalities, which I think worked really well. But as far as the paintings go, they're just not good paintings. Technically, I would have loved to have had the time I had for the Burroughs set to work on the cards. The originals are tiny: six by eight-and-a-half inches tall. They look great card-sized, but when they blow them up and made comics out of them, every time I see them I shudder. You could see the pencils—it's just god-awful."

On the table, next to the Captain America print, is a stack of color copies of the finished Tomb Raider pages. They're breath-taking. If you consider the time that it is so obviously involved in this kind of undertaking, it's not surprising that Jusko doesn't often pitch these kinds of projects. He's said before that he doesn't have the patience to work on a monthly series—his work on the short-lived Black Panther series for Marvel lasted three issues. "Although I wasn't supposed to go beyond issue two, initially, they offered me the third issue halfway through the second one, be-

cause they figured that it was the end of the story arc and they couldn't find someone to finish the book of that time. So I took the third book to do it, but one of the reasons I chose not to do storytelling from the start is because I've never had the speed to do it. I admire guys who can sit there and just pencil their asses off and get stuff done. prolific guys like John Byrne and John Buscema—who was my god when I was a kid—those guys



Among Jusko's classics are (left) Mary Jane, (middle) Slavey Woman, and (bottom) R.J.P.



the female form. There's something g woman who's in charge of herself."

could draw anything right out of their head. I've never been able to do that. They knew when they hired me to do it that I wasn't the fastest guy on the earth. So I did all the finishes on the first book, and on the second and third I was just penning. [But] I've always bounced around. My attention span is really short. I'm always jumping from place to place. I don't like to do the same thing over and over again."

The Tomb Raider book, then, is a rare beast: "When I had heard that Top Cow had the Tomb Raider license, I called them up. I wasn't a fan of the game, but I loved the concept of the character [heroine Lara Croft], and the look of the character. I'm much more interested in the reality-based characters than in the superhero genre. I can do it if I have to, but I really prefer the sword-and-sorcery and adventure stuff. I had done Lady Penetration covers for Matt Hawkins when he had his own company, and when he moved over to Top Cow, he gave me the go-ahead to do a cover. And that cover [for the now out-of-print issue Number 4] took on a life of its own. It became a really popular image."

With the success of the first cover, Jusko decided that he still loved the look and feel of the Lara Croft character. "I told the guys at Top Cow that I was interested in painting an entire book, which is a rarity for me. It has to be something I'm really interested in to get me to commit that kind of time to it. The only other time I did that was on the *Vampirella* *Bloodlust* book I painted a couple of years ago."

"[Top Cow] was more than happy to oblige me, which was great. I called [writer Dan Jurgens] and we talked about things I'd like to see done in the script. I asked him to keep the cost of characters down to a bare minimum. I'm painting the whole book, so I didn't want ten thousand Arabs on camels all over the place."

Jusko's version of Tomb Raider is more about the adventurer Lara Croft, rather than the large-chested star of pre-pubescent fan-boy fantasies. Unlike the big screen movie, Joe chose to focus on the character, rather than on the size of her chest.

"I'm a realist painter. There are guys who would have done this and every second panel would have been a crotch shot—or a big-boob shot, and that wasn't my goal. I'm not doing a boob book—I'm telling a story. I was sort of painting my own movie; the character has an appeal of her own and you don't have to gal exclaim. I really appreciate the female form. There's something very attractive about a good-looking woman who's in charge of herself. Chaylin once told me that my women are sexy and not-ferocious because I actually get laid and I don't have to live out any frustrated sexual fantasies through my art [laughs]."

"I'm doing a book of sketches next year that will have a lot of pin-up stuff in it, and one of the series that I'm doing, whimsically called 'Buns with Guns,' is a film noir paintings of women in dominant situations. Instead of being the victim they're the aggressor—not even the aggressor, just the powerful presence in the painting. I think it's more attractive than looking at someone who's completely submissive. Some guys are into that. I guess I like a little fight in my girls. I find it much more attractive and more interesting to paint."

Which explains his love for characters like *Vampirella*—"I've been a *Vampirella* fan since I was a kid. There's something about that character—it's a simple design, but the character is just really attractive. And there's something about that costume—as little of it as there is—that just really works. Since I was a kid I always wanted to draw her, and *Bloodlust* was my chance. It's nice to see that she's getting a resurgence now. The stuff that Mike

Mayhew is doing in the book now is just incredible work. I think I may have to step on his hand [laughs]."

How does Jusko explain his obsession with Barbara Eden? An upcoming issue of *Awkward Comics* official licensed *I Dream of Jeannie* comic book will boast a fully painted Jusko cover featuring Jeannie in full genie regalia—the exposed novel, the only deviation from the show's original design.

"That was one of those childhood fantasy things. Since I was a kid I had a crush on Barbara Eden, and as I got older, I started collecting memorabilia. I have original cels from the opening animation of the TV show. I have original TV Guide art from the '60s—all kinds of stuff. I worked hard on this painting. And I heard that Barbara Eden just loved the painting. So I'm going to do a couple more."





Noted Juro of mainstream influences, "I think I avoid what's popular. It's just the rebel in me."

Admittedly, he's not the fastest artists in the world. How long does it take him to do a painting? "Jeff Jones had a great answer to that question," Juro says. "Someone asked him how long it takes to do an average painting, and he said, 'Not as long as it takes to do a good one.' It varies depending on how big the painting is and how many characters are in it. Anywhere from a few days to a couple of weeks."

Tomb Raider has a ways to go then, though he's optimistic that the book will be on the stands by the time the article appears in print.

And after that? "A guy who reps a bunch of people—like Mike Magnola for Disney [ATLANTIS] and Tim Bradstreet who worked on BLADE—asked me if I was interested in being in his pool of guys who they'd call when conceptual work [was] needed. I said absolutely. But I have to finish what I have in the house first. My priority is finishing up the Tomb Raider book and the rest of the things I have to do. And then I'll be done. I want to take some time off from comics for a while. I want to do some gallery paintings and wildlife art and some pin-up stuff."

"The commercial grind is killing me. I've been doing this for twenty-five years and the idea of working seven days a week, twelve hours a day is just not fun any more. I just want to paint what I want to paint, sell prints and art books, and if I can do that,

I'll be happy."

The alternative would be scaling back the amount of work he puts into his craft. And, of course, that's no option either. "That's not the way I work. I give 100% when I work. There have been times where you don't have enough time to do what you want to do, and my work has suffered because of the time constraints. This is where I have to thank Top Cow of the point for saying, 'Look, we love what you're doing. Take as much time as you need, and when you finish it, we'll print it.' We want this to be the best work you've ever done. I don't think anyone is ever going to give me an opportunity like this again."

"Mark Alessi from CrossGen saw pages and called me to say he absolutely loves what I'm doing—he hates painted comics—and doesn't think anyone will be able to match it. So at the point, I have all this pressure on me, and I want to go in and make it even better, which is slowing me down even more! Now, I wish people hadn't seen it and I wouldn't know what they think of it, because [with] every single brush stroke I [think] 'Man this has to be perfect!' I'm the stereotypical insecure artist."

I spend a little more time studying the Tomb Raider, admiring the detail, and knowing that this might be the last Juro-painted book for some time. "Actually," he says, "if I ever wanted to do another painted book, I would want to do a Silver Surfer book."

The Silver Surfer is a character I've always liked—Silver Surfer and Mephisto. That's going back to the dark part of my mind, paint Mephisto down in hell. I could have so much fun painting stuff like that. It's funny, as much as I like having a sense of humor in my work, I hate painting light city things.

"I think I avoid what's popular. It's just the rebel in me. I didn't watch THE SIMPSONS for five years [because] everyone was telling me how great it was. I'm always one to go against the grain for some reason. If a million people are doing one thing, I'd just as soon do something else. I don't know why. It keeps me growing." □







ELEKTRA

BRIAN
MICHAEL
BENDISBY DAN
SCAPPEROTTI

Bad girls makes good. Girl that is. The WWF isn't the only place where the villain becomes the hero. Gone but not forgotten is Waka, Warrior Princess and it took the saving of 40,000 souls to gain her redemption. The hero ranks of the Marvel Universe recently swelled to include the raven-haired Elektra. Comic book master Frank Miller created the sexy one-time assassin and bounty hunter in 1981 when she appeared in the Daredevil comic book series.

When her father, a prominent Greek diplomat, was murdered, Elektra Natchios is devastated and disillusioned. She leaves her boyfriend, a blind American law student named Matt Murdock and goes to Japan where she trains as a samurai. Soon Elektra is secretly training in the martial arts, but her anger of the world was too ingrained, and she was asked to leave the group. Elektra, however, is recruited by a secret organization known as the Hand.

The Hand, a band of Ninja assassins for hire, is working from a darker place that suits Elektra's inner turmoil. Understanding that her anger and everything that would make her a samurai would make her a perfect assassin for them, the Hand welcomed their new recruit. Elektra is determined to prove herself, but is tricked by the Hand into killing the sensei with whom she once trained. Complicit by the Hand, Elektra became an assassin, but eventually turned on the organization and fled back to Japan.

Years later, after earning a reputation as a hired gun, Elektra returned to America for a contract in New York City. There she became reacquainted with Matt Murdock, whom she discovered was the alter ego of Daredevil, the blind superhero. Although Daredevil opposes Elektra's profession, the pair team up to fight against the Hand. However, the assassin was eventually tied away by the Kingpin, the most powerful figure in the East Coast criminal underworld. In her new role, Elektra constantly fought with Daredevil, until, once again, she saw the light. Contracted to kill Franklin "Foggy" Nelson, Daredevil's best friend, Elektra spares his life. In an attempt to impress his boss, the Kingpin, Bullseye brutally murders Elektra. The Hand sees this as a chance to regain control of their top killer by bringing the dead woman back to life through a mystical ceremony. Daredevil purifies her spirit so when Elektra is resurrected she is free of the corrupting forces of the Hand.

That was twenty years ago. When Marvel recently decided to revive the character, they tapped writer Brian Michael Bendis, who works on both alternate Spider-Man and Daredevil. Bendis, who decided of age



"SHE HAS
A LEVEL OF
EXPERTISE
THAT MAKES
HER TOTALLY
UNIQUE."

WRITER
BRIAN
MICHAEL
BENDIS

nine that he wanted a career in comics, was intrigued with the possibilities. He came up with the story for the first issue of Elektra Assassin #1 that appeared in July. The project uses a completely unique computer-generated art style. There is no hand art. Chuck Austen, who has a background in animation, is doing the pencils and ink drawings. Nathan Eyring does the computer coloring and Greg Horn works on covers and concept art.

"She was a misunderstood villain," said Bendis of the heroine. "She's one of those characters that everyone liked. She's an assassin, but Frank Miller created such a history with her and patriotism and an understanding of how she got where she is that people just loved her. People wanted to follow her. She was a cross between Clint Eastwood and LA FEMME NIKITA. There were very few female comic characters with such rich characterization and undeniable humanity to them, even though what they're doing is so inhuman. We've tipped our hats to the Frank Miller years while creating something new for her, and by doing so, the takes centerstage which changes the point of view of her. She's not so much the heroine as she is the person we're rooting for. Like in PULP FICTION you're rooting for John Travolta and he's the bad guy. It's like for some kick-ass Ninja action adventure with a lot of pathos. She's one of those characters that's used very little of Marvel but if it has been twenty years and people still love her. So this is a daunting task to take the reins in launching the character."

When last seen, Elektra had managed to get to a mountain retreat in Tibet, a sanctuary she had dreamed of reaching. Bendis's job is to bring her back. "In the original story she was a college student whose father was kidnapped," he explained. "During the hostage situation, one of the cops shot him by accident because he stood up in front of the window tied to his chair, and that single act sent her spiraling down a road of self-hatred and self-discovery that created her abilities to become an assassin and her abilities as a Ninja. Even the name 'Elektra' harkens to some kind of obsessive love for her father that will never be let again and is missing in her life. Elektra is dipped directly into the philosophy of the Ninja. There is a lot of life, death, and resurrection involved. Life and death are just energy pushed and pulled and that's sort of the world she's been trained in. So here she is, killing people and yet she has a very unique understanding of what that is. In the Frank Miller series, she was actually murdered in one of the greatest dramatic scenes in comics ever and quickly brought back to life by her fellow Ninjas. She's been murdered, brought back to life, yet kills people for money. I find that very fascinating. That's something you don't see in every comic. We got to know about this person, 'Who is she working for and why?' are the questions that have to be answered."

Bendis's thirty-four-page script for the premiere issue of Elektra Assassin is laid out in screenplay fashion with stage directions and notation for the artists such as "The opening sequences should have severely muted colors. Saturating to the point of almost black and white." Stanley Kubrick, an agent of S.H.I.E.L.D., is trying to enlist Elektra's aid in assassinating a Middle Eastern despot who is working for Hydra.

"S.H.I.E.L.D. is a super-personal CIA," Bendis explained. "S.H.I.E.L.D. harkens back to the glory days of James Bond. Elektra is now given the opportunity to do something that is bigger than herself for money, but is it the right thing to do?"

The gorgeous assassin is partial to two outfits, her black costume and a red one. "The red outfit is based on her Ninja robes," said Bendis, "which she made more stylized and identified her as a member of this unit called the Hand, which is a mystical group of Ninja assassins who trained her. She sort of took that outfit and weas it in wraps and that's the way you see it."

Although she is a skilled martial artist and proficient in the use of a number of weapons, Elektra prefers the sai, a three-pronged dagger developed in the 17th century. "That is a very specialized weapon," said Bendis. "The symbolism is that if it is one of those weapons that you have to get very close to use. She doesn't do her killing from far away. If you kill someone from far away, it isn't as brutal as getting up close and doing it yourself. We've been able to develop a stylized sai for her, with braided pommel. There is something beautiful to it. She has been seen with swords, but she has a level of expertise with the sai that makes her totally unique, so we're sticking to them."

Although devoid of superpowers, Elektra has an ability that borders on the supernatural. Like Obi-Wan Kenobi, the beautiful assassin is able to influence people to do such things as look the other way. By mind-hacking people, it appears to them that she is able to slip in and out of shadows. "That's the coolest thing she does, because it's unexplained and she's so living in her own little world of shadows that it's fascinating to watch," said Bendis. "Basically the training of the Ninja, where all this comes from, is mind over matter. We talk about it in the third issue. There is this great Oriental sage called Ko Hung who invented it in the 1400's. He was the first Asian sage to be able to figure out how to control his endorphins and he was able to push all the buttons in his body to create whatever he needed for whatever situation. Elektra has those abilities too. She has total control over her body and can literally not feel pain by wishing it away. It's almost a spiritual thing, yet she is doing something violent with it."

Where once there were only a handful of this female comic book heroines, the plethora of publishing companies today has filled the ranks of disaffiliated members of the superhero community. Elektra, however, has a difference. "There are a lot of female characters in comics that are just a chick in an outfit with a sword," said Bendis. "Beyond their looks there's not much going on, and even though Elektra is a bad girl, we're building around her and continuing with her strong characterization. Just because she's a girl character in comics doesn't mean she doesn't deserve to be explored as a human being. It's a big adventure, yet at the same time an intimate portrait of a woman with a unique perspective. It's the kind of book you're going to be looking for. It's not just pin-up art."



The stark contrast of artist

JEFF PITTARELLI

by Mike Watt



Jeff Pittarelli's artwork puts one in mind of what the end result might be if H.R. Giger and Olivia got together to collaborate on a painting. Pittarelli paints beautiful, haunting, striking women and surrounds them with what can only be described as mechanized bones, black roses, or alien hieroglyphics done in sharp relief. His paintings are usually monochromatic—sharp greys, cold blues, an occasional flash of crimson about the lips. Pittarelli's work goes

beyond pop-culture and actually embraces the emotions which darker entertainment hopes to convey.

Pittarelli has been called a "noir artist." His work has a Chandleresque feel to it, in addition to the no-way-out angst that the Goths love so much. His figures have a quiet tension to them, particularly when painting the cult icons like Michelle Pfeiffer's Catwoman, Harrison Ford's Rick Deckard in *BLADE RUNNER* and Brandon Lee as *THE CROW*. "I've always been attracted to a high-contrast look," Pittarelli says, "whether it be in my favorite movies, comics, horror mags, fetishes, etc. Black & white conveys more atmosphere and volume than color, which often flattens a figure's features rather than highlight it. I do quite a bit of color too, though no one really sees it except for the die-hard fans of *Chlorine Theatre Magazine*."

Most genre fans know of his work, even if they can't place the artist. Photo-realists suffer from virtual anonymity due to the nature of their form. Pittarelli's stark blacks, whites and greys—in direct

contrast to the warm colors employed by Vallejo—help him to stand out amongst many of the other photo-realists working in the pin-up industry. "It's a contrast thing—the way a white figure pops out of a dark background appeals to me... definitely a film noir thing...and a goth thing too..."

And while he's a master of painting women, it's obvious he isn't afraid to take on a few male subjects as well. But the fans love him for his beautiful renditions of the more iconic figures of the genre—Sarah Michelle Geller as Buffy of her most fathom, for example. "I'd ever there were a modern-day hero that should be goth, it is Buffy. The show has taken a turn toward a yuppie appearance of late—which is good too, because the best offense is to blend in with a crowd rather than stand out, and Buffy does that!"

On the surface, there doesn't seem to be much to link the characters he paints, beyond their being strong female characters. At the outset, Catwoman has very little in common with the Mindy Clarke zombie character of "Julie" from Brian Yuzna's *RETURN OF THE LIVING DEAD 3* or a bare-breasted Linda Carter as Wonder Woman. Pittarelli is quick to disagree, however. "I think Catwoman and Julie are actually very similar in their reluctance to be powerful, i.e. Julie turned into a immortal Zombie and Catwoman resurrected by her feline friends. I definitely growl at these icons or in my eyes, modern day heroes."

His large scale depiction of "Julie's Nightmare" is arguably one of his most famous pieces. Not because it is a masterpiece that perfectly captures the intensity of the body-gumming undead siren—which it is—but because the painting was deemed degrading to women of the 1994 San Diego Comiccon. "Appar-

LLI





Pittarelli (below) surrounded by his incredible work noted, "I've always been attracted to a high-contrast look... black and white conveys more volume than color."



ently, the Association of Science Fiction and Fantasy Artists, were running the art show that year. Some religious zealot made one complaint, and the ASFA immediately folded under the pressure, [they] didn't even try to defend the artist. Police tape was put around the offending areas: the [pierced] nipples. On the second day, the piece had been removed from the art show," says Pittarelli. "How totally ludicrous, it was from a movie—and actually shows a woman in a powerful way. I thought..."

Despite the accusations, Pittarelli has

("Julia") was just a very striking figure...very sexy, gothic...and, of course, very pierced...my kind of woman. [laughs] I had already done three paintings before even seeing the film. But it is my favorite and hopefully we turned a lot of other people on to the film too.

There was even talk about Pittarelli doing an official adaptation of the movie in comic form, an idea which, sadly, has come and gone. "The license ran out before I could even get started on it. I just finished the intro page. Brian Kuma, the director of the film, has been trying to get it back for me, but it's a money thing with Tamarack Pictures and we've never really come to an agreement. I would even do it for nothing up front just to get it going. Brian feels it should be done, and only by me. But I believe he's starting work on the third RE-ANIMATOR film, BEYOND RE-ANIMATOR, and I'll be doing some conceptual work for that."

Though it should come as no surprise many of the real-life women who played the characters he so often depicts are most likely unaware of Pittarelli's work. In the odd world of image dealers and licenses

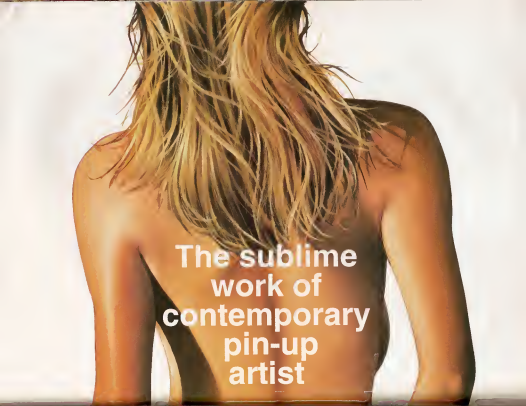


Jeff is free to paint these comic characters without the living model in front of him giving her consent.

"[I've] never met Mindy [Clayton]. Brian tried to get a paint to her but to no avail. A friend of mine has gotten a print into Sarah [Michelle Gellar]'s hands with no comment yet. Gillian Anderson thought my depiction of her in her panties was 'cute.' No one else has commented or probably even seen my work at for as [know]."

For information about Jeff Pittarelli and to see much more of his artwork, go to www.pittarelli.com □



A photograph of a woman's back and shoulders, seen from behind. She has long, wavy, blonde hair that falls down her back. The lighting is soft and warm, highlighting the texture of her hair and the contours of her skin. The background is a plain, light color.

**The sublime
work of
contemporary
pin-up
artist**

A photograph of a woman from the waist down, wearing a dark, shiny, pleated dress. The dress has a high slit on the left side, revealing her leg. She is standing with her hands on her hips. The background is a plain, light color.

Dave Nestler

By Mike Watt

Dave Nestler · 23

Things change. Time, as they say, waits for no one. In order to keep going, one has to change with the times, adjust and adapt to new climates, new ideas introduced to society. As a species, we share very little with those who were alive just a hundred years ago, to say nothing of thousands of years ago. As individuals, we are confronted with new decisions every day, changes in the workplace, changes in our environment.

Artists, especially, are always looking for new ways to challenge themselves, either to stay ahead of trends, or to challenge themselves with it. Consider Dave Nestler, the man who became something of a sensation a few years ago when *Playboy* recognized his "Blonde and Gagged" pin-up series: photo-realistic paintings of beautiful young women bound by endless strips of black tape.

The series was dark, mysterious, erotic and oddly empowering, as the women stared out confidently, letting you know that this was very much their idea. Recently, Nestler's work has started to go in a different direction. "I've turned to the more fantasy-based pin-up, glamour and some extra sci-fi," says Nestler. "The attention that I've received from the 'Blonde and Gagged' series has afforded me the opportunity to go off in different directions. Not just different art, but also different things...like writing. I'd always wanted to write a screenplay."

Based in Pittsburgh, PA, Dave Nestler is one of the more popular artists working in the pin-up and glamour art market today. His work is not only a staple of the bi-annual *Glamourous* and comic book conventions, it also hangs in private galleries from New York to Germany. Nestler is at the top of his game right now, but it hasn't always been like

this. "I've only been in this business for about four years," Nestler confesses.

"I started out in Hollywood, working in the entertainment industry and eventually settled into advertising as an illustrator. In both cases, doing what art directors [told me] to do, with a minimal amount of artistic freedom. Creatively, I was a roadblock and just got boring after a while. Once I was introduced to [the pin-up] market, I thought, 'Hell, this is what I do best,' and I just found a market that supports it! This is it, here! Then I jumped into it and had to figure out what direction I wanted to go."

The series which got him recognition first was born of necessity. Nestler knew he had the talent to compete in a market dominated by the one-name artists Oliva and Soyuma, but he needed something to set his brush strokes veins apart from the sea of pin-up artists that were viable at the time.

Soon, the "Blonde and Gagged" series was born: women wrapped in yards of black tape. "It's a gimmick," he says. "This business is a circus and you have to be a little bit Barnum and Bailey. My 'Blonde and Gagged' series is not really about bondage. I'm not a bondage artist, per se. I'm not even a big fan of full-blown nudity. [An image of] a totally naked girl needs something to break it up. It's that old adage that swimsuit calendars sell better than nude calendars. Men prefer Victoria's Secret to most pornography—what does that say? Men like a little mystery. The tape allowed me to break up the areas of bare flesh. Some were [intended to be] design-oriented, some were sexually oriented, it made cause for interesting and diverse commentary. A lot of people read into each painting with a different idea. The hardcore work-



ica people like it for what it shows as much as the classic pin-up people for what it doesn't. There's no fear in the girls' eyes. It's not about restraint. It's not about oppression. It became my signature. I could put a piece of tape on the forehead of a girl who's stark naked and people would recognize it as one of my pieces."

If you look at a Frank Frazetta, you can tell right away that no one but Frank could have painted it. The same goes for Boz Vallero, the Rothen-Holabrandt and Doran Cleavenger. They all have distinctive styles. One of the chief reasons for Nestler's obsession with establishing originality stems from the limitations of his art style. "As a photo-real there's not much in my style that makes them stand out," he says. Although you'll never mistake a Sorayama for anyone else, but that's hyper-realism and this is beginning to get confusing. Nestler's women are not stylized, he tries to capture real-life details in his works and because of this, there is very little that makes a Nestler painting as a "Nestler."

Except for the first series, one thing that set Nestler apart from the other artists is that much of his work has a central theme that he assembles into a series, a thematic style, if you will. Because of the frenetic nature of the business, most pin-up artists don't often get the chance to do series paintings. Not every artist has Picasso's luxury of going through a "blue period." Nestler's series had titles like "Peasants: Optamen" and "All Are Welcome." "The Adventures of P.J. Savannah" tells a "good-girl art" story. He does variations on a theme, and enjoys doing so. As a writer might say, there is more than one way to tell a story, and Nestler explores that idea with his series art.

Nineteen paintings later, "Blonde and Gagged" is still going strong. The artist, however, is finding his interests heading in different directions. "[With] the 'Blonde and Gagged' series there is a restriction: the black tape. Albert's a wonderful restriction. How many different ways can I tie a girl up in black tape? Anybody

familiar with that series will remember that the first couple of paintings had very heavy bondage overtones. Gels lashed to crucifixes, blindfolds, that sort of thing. Without the benefits of whips, chains, ball-gags, and the accoutrements that usually come with [bondage art], it was all done with the black tape. But even a successful body of work gets tiring to an artist. Even from the beginning there was the need to mix it up, get away from it, to deviate. The latest painting in the series, the one with Gisele-Anne Gilbert called "Bushkolle" is the first deviation. You think she's tied with the tape, but she's actually painting the stripes on her body. This was the first deviation. And I've been getting some interesting comments about it. People saying 'Oh, I thought it was tape and I didn't realize until I looked closer.' Which was always what I wanted them to do. Look closer."

Nestler's recent works are much more fantasy-oriented.

While he had always dabbled with a more whimsical style, which is readily displayed in the popular three-piece series entitled "The Adventures of P.J. Savannah." Nestler is sketching his legs a bit, trying to create more scenarios and fantasy settings in which to put his strong and sexy women. A quick look at his web page reveals a painting titled "Fallen Angel," devil-girl with the face and figure of PASTY OF RIVE'S Lori Dawn Meaux. Another has a blonde vampire girl standing before a portrait of Dracula. This piece is entitled "Daddy's Little Girl."

"The fantasy paintings allow me to go anywhere I want," Nestler says. "The fetish stuff pigeon-holed me in a lot of ways. There are only so many ways you can tape a girl up. And I didn't want to get to the point where that's all was known for. But that's the challenge. The Playboy piece referred to something like a 'duct-taped girl.' And that always cracked me up, because then I started hearing things like 'the duct-tape artist' or the 'black tape artist.' I get people who are heavy into the bondage scene asking me questions about technique and ac-



“Men prefer *Victoria's Secret* to most pornography. Men like a little *mystery*.”

companying lifestyles and I'm like, 'I don't know, I just paint the stuff.' Sure, there's plenty of artists who do fantasy work, but I want to show people what I can do, in specific genres. I don't want to be stuck in a hole as having only one certain style. I always felt that versatility was one of my strong points. I'm not getting away from the erotic art market, I'm not boxed with it at all. I'm just actually really enjoying the more fantasy-based and neo stuff that I'm doing now.”

The common denominator throughout all of this has been his models. They exude confidence, independence, strength, charisma. Character. It's the smoldering strength that stands out when you look at a Nestler pin-up. And with each success, Nestler reaps the benefits of not only working with top models, but also intelligent, eager women who want to work with him. For Nestler it's a symbiotic relationship. “It started out working with dancers until I gained some recognition. And now I'm fortunate to be able to work with some of the greatest girls in the business. It works hand-in-hand for all of us; it might get some girls added exposure who haven't been in the business that long and get them into a new market with a whole new fan base. For myself, personally, it lends so much more to the painting if the fans know who the model is. There are people who are fans of my work and people who are fans of Julie Clain. Stacey Walker's a prime example, as many times as she's been painted. And now Josi Cotton-Larier (formerly Rosanne Michaels), pretty much all the best have painted her. Now that last piece *Autumn Fatales* ran on the *Joski* art—I've seen the first 18 pages of the *Torrid Reader* thing he's doing—and it's insane how good it is! That's going to really be something. All beautiful pieces and every one looks like Josi.”

It would be easy enough for Nestler to just pull reference out of different magazines, stick heads on generic bodies. But it wouldn't be real. It wouldn't feel genuine. This sense of ultra-reality, and the fact that he works with real women, is one of the highlights of a Dave Nestler painting.

“Dazza DeRita is a girl I'm working with right now,” he says. “She's a Latina calendar model from out west—one of those girls that not a lot of guys in this market know about. Really different, exotic-looking. Not the typical cookie-cutter blonde that you always see. I'm working with a lot of new girls. Not just Playmates, either. I prefer to only work with the girls who want to work with me. I'm lucky that I've gained enough recognition that I don't have to go begging them anymore. When I talked to Elke Jensen and say ‘I need reference material.’”

“Over 100 photos showed up a week later. These are the girls I want to work with. Shae Marks—I saw this one shot on your site, can you get me a print? Bang, it's in the mail. So, it's the ones that take the interest, who are excited about it. Whoever wants to work with me, though, you know, I'm not denying, working with Playmates isn't a hard part of the biz. Unfortunately, with me being on the east coast and all the Playmates are centered on the west coast, I have to work from all reference material. I mean, hey, I'm an artist—I can put a third eye in the middle of your forehead. It's no big deal. But as far as the five girls that I've worked with, I don't have to say word one to Josi. She knows what you want and what you need. Same with Lisa Anne DeLauro—I always get good shots out of her. Julie Clain, we shot her at one of the Pittsburgh Com-







T. "Daddy's Little Girl."
M. "Fallen Angel."
R. Dive at Glamourcon.

cons. shot her in a hotel room at the Holiday Inn, and I got one the best paintings I've ever done out of that shot. Big smiling face—if you ever met her, you know that's what she's all about: just an incredible smile. People have also asked me, "Who's your favorite model to work with?" Well, I'd never answer that. That's suicidal. They all are!"

And each model brings something new to Nestler's work on their own. Often, Nestler tells me: The idea comes first, then a search begins for the right model. Sometimes, however, the model inspires the idea.

"Some girls are perfect for certain scenes. Barbara Moore was perfect for the 'Daddy's Little Girl' piece—the sort of Universal vampire picture. Julie was perfect for a cheesecake noir piece. They just have that look, you know. Certain girls lend their personality to certain things. Julie Skorn, for instance, doesn't conjure images of Rebecca of Sunnybrook Farm. You could do it and people would go 'What? Come on!' She just looks better shipped up in leather and chains posing with large caliber weapons."

If that isn't enough to fill any artist's plate, Nestler has plans for his next thematic series: "Dave Nestler's Forgotten Hollywood." "I have a lot of affection for '50's and '60's based design. The '60's California Hot Rod culture is my favorite. Ed 'Big Daddy' Roth, Rat Pink... That was some of the coolest shit in the world. I'm a huge 'Big Daddy' Roth fan. I just love that stuff!"

"But my plans are to do a tribute to the old B-movie posters of the '50's and '60's. Horror, Sci-Fi, women in prison films and my personal favorite: teenage exploitation. These original paintings will be based on a contemporary theme while still retaining all the basic el-



ements of the era: Design, type fonts, verbiage, etc. I have an original poster from the 1957 flick REFORM SCHOOL GIRLS hanging in my studio. If kids were really like the way they were portrayed in the films of the fifties, I'm supposed I was ever born. Or at least, I should have



"This business is a circus. You have to be a little bit Barnum and Bailey."

27 brothers and sisters and a back yard filled with wrecked hot rods. The first painting of the series that I already have sketched up is for Rachael Robbins after ego character Blondella. She's seen the sketches and we'll be moving ahead with that one this fall. I've also shot Usan DeVaul and Rosanne together as prom queen and cheerleader for a piece titled 'Catfight at Central High.' Other sketches include 'Dragstrip Drag Queens' and 'Texas Trailer Trash Tromps.'"

There is an inevitable direction for all this, and this is hardly the first time a popular artist has dabbled in other venues. (Although a rather extreme example of "mixed medium.") It's writing my first screenplay that has me really hyped right now. I've done some writing in the past such as covering events for different magazines to the lowly taglines for ad copy. But it's the screenplay that always intrigued me. For the best possible idea I stuck with what I know best. The story is based on the images from my 'Blonde & Gagged' series. It started out as your basic 'killer running loose in Los Angeles' piece, but that evolved into what artists will do and of what lengths they will go to achieve fame. It runs around the art gallery and convention circuit, with pen-up models and fetish parties. A lot of the more lighthearted incidents were taken from past years on the road. You could state a case for much of this being semi-autobiographical—without the serial killer, of course. Girls and artists involved with a murder mystery, surrounded by a lot of dark humor. The 8-movie bread and butter thing. A lot of opportunity for actresses, a low production cost. I basically wrote it with [those things] in mind. One of the main characters was written specifically for Jas Cotton-Lane. If you've ever spent any amount of time around her, you know she's a character. I finished it, I guess, around the beginning of the year. The first rough draft, anyway—which was a couple of hundred pages. I was surprised at how lengthy it got. I sent it out to a few people. Actresses, artists and a few people who have no idea about my kind of work, and it's gotten really good reviews. It needs to be tweaked obviously, but it's something I really want to take my time on. So I'll probably pick it up this fall, redo the parts that were bad, and start shopping it around."

There's not too much that can stop Nestler now. His work will continue to be seen in ever-expanding circles. Gallery showings and Glamourcon booths will always be in his future, as will be comic book and magazine covers, in-store promotions, CD artwork—basically anything that interests him. What will set him apart from the rest, however, will be the same things that always allowed him to stand out: his quest for originality, and his passionate hyperreal women.

"Why do what everyone else is doing? Once your talent base is established, the rest is of marketing. Sometimes I hate to think like that, using gimmicks, or themes. I'd like to think I still have some integrity left to my craft. But I've eaten out of dumpsters. I've lived in my car. I just got lucky. I took what I do best and I found a market that supported it. From there, I took the all-American girl and tied her up in black tape, and was recognized. I'm now afforded the opportunity to go in any direction I want."

For more information about Dove and his Models, visit him on the web at www.wickedcitystudios.com. □



Inside the beautifully DORIAN

Dorian Cleavenger lives in a very dark world. It's not just Gothic, it's dangerous, filled with hard shadows and beautiful women. His heroines, however, are not the ones in danger. More accurately, it's the viewer who is in trouble.

The women in Cleavenger's paintings are night creatures. More than "mere" vampires, they are demons, some with wings, some with scales. Some may be posing—like Pickman's Model in the famed Lovecraft story—in Hell itself.

"Growing up as a child, I always enjoyed the darker side of things, monsters,



By
Mike
Watt

dark world of artist
CLEAVENGER





demons and sci-fi." Cleavenger says. "It titles [me] a richer field of creativity. Also, the perception of what is evil and good is strictly a matter of perspective. I try to blend the two so it's not quite clear which is which. To me, women are very strong and too often depicted as 'victims.' There are many artists who do the pin-up style and do it well, so I look for a void in the art field and try to fill it."

The key to his art, Cleavenger says, is that each piece is a matter of point-of-view. At first glance, it would seem that he melded a model with a monstrous lizard creature in his dark picture "The Night Crawler." "I look at it as what would the lizard think about, having a human head? It probably wouldn't be too happy either. I try to open people's thoughts to accommodate beauty in all life forms and not just humans. Some of my favorites are the Old Masters and the Victorian painters. They seemed to have captured an essence of life that is somewhat magical

demonic fantasy being. "The plus side of working with models is that you have control over poses and lighting. The down side is that some of them aren't crazy about what I do with them, so it may hamper some creativity. I work several ways: with models, with reference, and out of my head. It depends on the direction of a painting."

His fanbase is growing larger by the day. But a working artist needs an income so that they may continue their art. Oftentimes this results in his painting other people's creations: usually covers for some of the more popular comic books. Cleavenger has created his own renditions of Vampirella and the pin-up queen herself, Bettie Page. While ladies such as these have their place in the fanges of Cleavenger's world, they are, of course, not of his world. So a mental shift is required. "You have to research what has been done with a character so as not to duplicate it or accidentally come close to an existing image. It can be difficult due

"I always enjoyed the darker side of things.... there are many artists who do the pin-up style.... I look for a void in the art field and try to fill it."

and rarely duplicated. As far as my influences, it would have to be nature as a whole, basically everything that has existed and does exist."

A New Jersey native, Cleavenger worked out of Pittsburgh for some time. He studied at the Art Institute of Pittsburgh, thinking he needed some sort of educational "justification" for his craft. While it did help him get into the world of commercial art, it was his horrific images that got him attention. So much so he has had gallery showings in New York, Chicago, and Los Angeles, and has sold paintings not only in his home country, but in Europe and Asia as well.

As popular as his work has become over the last few years, his subject matter isn't for all tastes. Many of the images virtually hum with the threat of impending violence and erotic sexuality. But, surprisingly enough, Cleavenger noted, he hasn't received much negative feedback over the images he chooses to paint, though there have been occasions where the live models he uses have tried to balk against being transformed into a

so to the amount of variations out there. Usually comic heroines are presented as voluptuous and powerful so I try to show them a little more feminine and 'real.' The interior pages of a comic have to be looked at as storyboarding, where every adjacent image is as important as the image you are viewing. In cover art or single image art, it needs to tell a story by itself in order to keep the viewer's interest."

While fantasy art will never go out of style, it's not as popular as it was only ten years ago. Fans like a bit of bite in their art these days. Maybe it has something to do with the overly cynical times, causing younger fans to feel out of touch with the real world. Whatever the reason, Cleavenger's dark realms appeal to those who love the things which lurk in the shadows of the women who can tear them apart with a kiss.

Dorian Cleavenger has two books of art on the market right now, with a third on the way. Fans can visit him on the web at www.dorianart.com.

A conversation with one of the most ground

TRINA R

CHOICES



Barbie FASHIO



As long as she can remember, comic books have been in Trina Robbins's blood.

"My school teacher mother taught me to read at the age of four, and I immediately became an omnivorous reader. I read all the books in the house, the books of cereal boxes on the kitchen table—and comics. Meanwhile, there I was, drawing pictures for as long as I could hold a crayon. I used to fold an 8x11 piece of paper in two, and have four pages to draw on. People would look at my drawings and ask me what they were about. Now, they weren't really about anything, but to make the people happy. I'd make up stories about the drawings. If those weren't proto-comics, I don't know what of. Fast forward to art school and they're trying to tell me that Art (with capital A) is well said, abstracts and I just wanna draw little pictures of people on paper. So, Art school and I parted ways. Finally in the mid-60s, I (and others of hippies and college students) got turned on to Marvel Comics, and it was 'Like, wow, man. Those dudes [who drew, say, Doctor Strange or Thor, two of my faves] must be on acid [but they weren't]!' And I finally realized that my little drawings of people on paper were comic!"

Inspired by the non-Marvel heads, Robbins returned to her beloved comics, though without much success. The major companies weren't interested in hiring a female writer or artist. Unaccounted, Robbins turned her attention to the then-flourishing world of Underground Colorizing, joining the ranks of Robert Crumb, Vaughn Bode, and Gilbert Shelton. The Underground artists—before the medium was even described as "underground"—were of an angry young generation, publishing their own books, addressing issues the mainstream books would not—with a hippie's point of view, singing the praises of drug use and sex, to further differentiate the medium from the popular super hero lines, the creators and publishers took to spelling the word "comic" or "comix." Robbins wrote and drew her stories from the only point of view she had: a woman's. Her feminine-friendly stories spoke to readers of both genders, but really fit home with the newly re-burgeoning Women's Libera-

tion Movement. One of her stories, "Sandy Comes Out" (which appeared in *Women's Comics* #3), may very well have been the first comic story about a lesbian. From then on, she became one of the first successful female underground cartoonists.

"Me, a successful female underground cartoonist? I don't think so," Robbins says. "The [underground] boys didn't want me in their club, which meant they didn't invite me into their books, so I had to do it myself, or with the only other woman in San Francisco drawing comics at that time (1970 and '74), Willy Mendez. Lucky for us, the 'comix' publishers weren't as sexist as the guy cartoonists and they published our comic because they knew it would sell."

"[My first big splash in the comics world] was probably if *Art* [i.e., *Me, Bobe*, the first all-woman comic anthology in 1970. Well on second thought, maybe not.] it made a splash with women, but women were hardly part of the comic world [except for wives and girlfriends], were they? I don't know if any of my comic made a splash in the comic world, the world of comic readers, maybe, but not the comic world. Then in 1972, the *Women's Comics Collective* was formed, and suddenly there were more women drawing comics and the number [been growing ever since.] I never established myself in the *Boy's Club*. And I still haven't! Sure, the guy cartoonists at conventions will be friendly and say hello, but you can tell they don't think of me as an equal. With a few exceptions. Like Larry Marder and Jim Valentino at Image [and guys like my kind-hearted boyfriend] who have had enough faith in my newest comic, *GoGirl*, to publish it. Editors are not receptive to my proposals and I think they turn pale when they see me coming."

Today, comics readers are a bit more broad-minded (though judging from the rampant sexual stereotypes of women in mainstream books, maybe only a bit more). There are more women working in the industry today than ever before. But they still haven't received the high-profiles of their male counterparts. A few years ago, Heidi MacDonald founded the organization *Friends of Lulu* to ad-

-breaking female underground cartoonists

ROBBINS

by Mike Watt

deals the ongoing need for a collective to address the needs of women cartoonists and Robbins was one of the charter members. "It's a national, if not international organization and includes the voices of many people—men and women—who share the same goals."

Robbins insists that female voices in the comics world are getting stronger every day. "I don't have the energy to attempt counting how many women are drawing comics today, because new ones enter the field every day. I try to deal with that in my newest book, *The Great Women Cartoonists* [Weldon Cupst-18, November 2001]."

As Robbins's popularity grew, small offers began to trickle in from the big two: Marvel and DC. Robbins wrote storylines for the official Marvel Barbie comic. While the popular Barbie doll has been attacked repeatedly in the past for giving young girls an improper image of the body politic, Robbins found the comic title to be quite versatile. She used the comic to tell positive and non-violent stories about such topics as anorexia and growing old. For DC, Robbins worked on one of the longest-standing images of Women's liberation in history: *Wonder Woman*.

"But I'm terribly proud of the *Wonder Woman* graphic novel I wrote and Colleen Doran drew. *The Once and Future Story*, which was about sexual abuse. I'm not as happy with the four-part mini-series I drew in the 80s, because at that time I was too insecure to think I could write it. So they got me a writer whom I was not completely happy with. When I look back on that, all I can see is how I'd do it differently today if I could write it. I've always wanted to do *Wonder Woman* [again] and know exactly how I'd write her would love to write her right now. Should the current creators get hit by a truck, except I've given up hope of DC ever letting me."

Because of her work in the women's liberation movement within the world of comics, Robbins has become a superheroine in her own right—as well as a respected voice. Last year a German art museum hosted Robbins's "From Girls to Girls" exhibit, portraying the history of women's work in comics, comic and il-

lustration. "It was great," Robbins says of the exhibit.

Right now, Robbins is working on a new series for Image Comics: *GoGirl*, serving as the writer to Anne Timmons' art. "She became a teenage girl whose mom was a superheroine in the 70s, but stopped flying because her husband felt threatened by having a wife who could fly," says Robbins. "However, our girl Lindsay has inherited her mom's ability to fly—but that's all. Otherwise, she's a normal, if really cute, teenager. She doesn't have X-ray vision, bullets don't bounce off her, so she has to learn how to be a superheroine. We get great response—girls and guys too, like our book, but the retailers either won't carry it or under-order it because it's not a violent superhero book and none of the female characters have big boobs." And so it goes.

"I'm quite happy with almost all the books I've written," Robbins says. "Of course projects I'm proudest of my pro-choice anthology, *Choices*, co-published by me and Liz Schiller and edited by me, with profits going to NOW. We had decided to self-publish it after it was rejected by two comic publishers. I'm also immensely proud of *31st AIDS USA*, an AIDS benefit anthology co-edited by me, Robert Tipplow [editor of *Gay Comix*] and Bill Senkewicz."

"As for the current spate of comic that I like, *Irons*. Gee, if they're mainstream and I like them, they usually get cancelled real quick. *Like Yacht* by Peter Bagge and Gilbert Hernandez. In the indie I love Julie Doucet [*Dirty Plotte*] and Dome Darcy [*West Coast*]. The Shogunwar's adaptation of the Trojan War is fantastic! Not only is he a great artist, but his research is so good, and he makes you feel that this is what it looked like. Then how the characters looked. He does this one great thing: when he draws the women, they have hairy armpits! Nobody in any other comic has ever drawn women with hairy armpits! I mean, like Sheena. *Queen of the Jungle*, showed her armpits there in her leotard! I'm getting pissed away here, huh! But maybe you have to be a woman to understand how cool I think that is."

Irons has a website again! www.tinorob.com.



JULIE BELL



One of the top photo-realists in the States brings her sensual, ethereal blend of science fiction and fantasy

By Mike Watt

She's a mom, a model, a bodybuilder, and one of the top fantasy artists in the United States. Her art work is virtually a staple among fans of sorcerers, warrior women, mythological creatures, and wondrous dragons. Even those with only a passing interest in the fantasy genre have seen her work in the annual calendars that she puts out with her husband, artist Boris Vallejo. Bookstore browsers may have even seen their art books decorating end caps in chains across the country.

Julie Bell is best known, however, for her stylistic trademark of fusing flesh with chrome, fantasy worlds filled with metallic creatures, and sexy cyborgs. This meshing of skin and metal is a distinctive touch.

"[The metal flesh look grew out of] a time when I was just starting to paint and experimenting with different things. A girl came to my studio to model for a record company handling the band Great White, who, at the time, was looking for a cover for an upcoming album. She wanted to promote herself as a model and I

wanted to promote myself as an artist, so I did the painting of the girl riding the metal shark. But they had already used a painting for the cover by the time I had finished—but I didn't know that, they did like it though. That painting was very successful for me.

"One of the things that came out of it was the publisher for Paper Tiger, who's been doing Vallejo's books for a long time, saw that painting, and said 'I think it would be great if you took this technique of what you're doing here, expand it, and let's make a book. We'll use the metal imagery as a theme.' He felt that having a theme was a really helpful thing for making a book. So I thought, 'Cool.' What would happen in the meantime, I would get better at the technique. The book wound up being the Julie Bell Portfolio."

The blend of science fiction and fantasy is, of course, a staple design for art in both genres. But what makes Bell's style so distinctive is that the metal flesh looks like a cross between chrome and pure silver. The metal seems to come to shimmering life on her



canvas. Overhead of a convention, one critic mentioned he was amazed he couldn't see his face reflected in the armor of a metal woman. That is a testament to Bell's talent.

"When I first started doing it, I wasn't sure what kind of look I was going for. I didn't have any real good metal objects around to work from, but the mall had these metal garbage cans, and I asked if we could borrow one. So my son and I took it, laid it down, and he sat on it, pretended it was the shark so that I could get an idea of how the reflectors went, that sort of thing. So that garbage can kind of established the look of the hardness and shine of the metal," Bell continues. "I don't use it as much now because I've been exploring other things. I've gotten to where I like to see it combined. I don't like to see just [the metal]. It's too much, too far removed from reality. I think the [human] body is really beautiful, and faces are really beautiful. I'd rather see a real face than a metal face. I'd rather see her real face. I use it more as a tool that I have for whenever I feel like using it."

Like Vallejo, Bell is a photo-realistic fantasist who works in oil on canvas. The oil allows her to create a lifelike image imposed over an alien background. "Even before I started painting, that was the kind of thing I was attracted to. What I really liked was surrealist art. The thing I liked about it was that it looked realistic at first glance, but then it was made into an other-worldly kind of piece. We like to combine the photo-realistic quality with a more random quality. If you look at the backgrounds, and the sky, and the ground in the paintings, different things like that, you'll see a certain randomness that we allowed to happen with the paint. And it's that mixture that engages the viewer's imagination and allows them to complete the picture. If you had the whole thing captured in a photograph, you wouldn't get the same response, because a person doesn't have any involvement in creating a photograph."

"What I like to see in art is the skill, and the understanding of color and form. I like to see a combination—when you [make] the photo-realistic technique with a graphic design, the way you would see it in an Art Nouveau type of thing, when they have a lot of real pretty patterns and designs going around, it gives it a more decorative look, but it still has the skill of photo-realism."

According to Bell, it was Vallejo who taught her to paint. "I didn't really know how to use paint when I first met him. I had done a few things, but I had worked in acrylic and water colors, and had never really tried oil. I was scared of oil. When I was a kid, my mother had gotten me some oil paints and I did a few things, but she was telling me to use it really thick. It







Julie
09/94



"I don't like to see things where someone is being hurt.... I see the art that Boris and I do as a statement of feminine power."

just seemed really hard to control the way the colors would work. [One day] I watched Boris in the studio as he worked with the oil, [and] I saw how he put the colors down and blended them—I thought, 'Okay, cool, now I have to do that!' That's how it happened. I know that anytime I'm in a jam, I can ask him for help. In my early days of painting, it was just wonderful. I had all this confidence and didn't have to worry about getting caught in a corner and not knowing what to do with the paint. I just figured, okay, just go for it. And if it wasn't working, I could ask him what to do here, and he could give me a way out.

"It works out really nice. We both think alike. And we have similar things we want to say with our art. We both angle towards it. I like to see that when they're sitting next to each other and you can see the feeling that goes into each piece. Right now, Boris and I are finishing the stuff for the 2003 Calendar for Workman's. He's [put out a] calendar for twenty-something years. And a few years ago, they had us start doing the calendar together. I'll do half the pieces, and he'll do half, then we'll both do one piece together."

Bell first met Vallejo after she won a bodybuilding contest. "The guy who had promoted the contest suggested to Boris that he use me as a model," she tells me. Judging from the photos of the artist on her site, she is very physically fit, which makes her highly recognizable when she poses for Vallejo's paintings.

"I'd always been an athletic person. I'd done a lot of gymnastics and dancing, that sort of thing. I wanted to get back into shape after I'd had my two kids, so I started doing aerobics and that sort of thing. I got into the whole feeling of being able to do it at home, while I took care of my kids, and it just kind of grew. Got into the magazines for bodybuilding, and I started competing—I just fit in with my personality. I'm a competitive person myself. I

enjoy having goals and something to shoot for. I don't do it any more and I don't like the direction that bodybuilding has gone in—I'm not happy with the steroids and the artificialness of it. That's not any accomplishment. I like to see real.

Just as Bell makes appearances in Vallejo's paintings, so too does Vallejo pop up in her own work. "We really understand what the other person's looking for. So it's the easiest thing in the world." Not just from a practical standpoint: modeling for each other is something they both enjoy as well.

"Just the fact that I'm posing in a lot of his paintings, my personality influences the direction of the painting," Bell says. "When you have a model, whoever it is, his or her style is going to come through, unless you really lie the painting down, and that's not a good thing to do. If you let the painting have its own say, then that model's personality will shine through."

Sometimes, the necessity of the business makes using a live model impossible, but, like most artists, Bell prefers to work off of a live model rather than a posed photograph sent by an agency. "We shoot our own pictures of models. At this point, we're using digital cameras, but if there's any processing to be done, we do our own. It makes a big difference. Occasionally we've had to work with photos—if we had to do a painting of someone for a movie or something, they aren't going to fly the actors here, they'll just send pictures. It's tricky to do it that way, but we can do it."

One question often asked of artists is, what comes first? Do artists have the idea first and then find the right model for the job, or does the model arrive and through the posing does the idea come to life? "It always evolves," Bell says. "I don't care if you do have the images in your mind. These paintings, man, you can't tell them what to do. You have to let them be your partner. Some-

**Bell Works in oil
on canvas, like
her husband,
Boris Vallejo.**



times we'll have a specific sketch and we'll have the model pose in a specific way. But other times we'll just shoot pictures and allow ourselves to be inspired by the pictures."

In our scapegoat-hungry society, artists are often targeted—along with filmmakers and musicians—for violence perpetrated in real life. Volpejo and Bell's art, for the most part, can be held above moral criticism; the images in their paintings often depict action without violence, sensuality and nudity without graphic sexual content. Bell's work in particular has a mystical quality that almost transcends base violent or sexual emotions.

"I see art where I think, 'Oh brother, why did they do that?' I don't like to see art that goes against my basic principles as a human being," says Bell. "I don't like to see things where someone is being hurt or degraded in any way. If someone asks me to do a painting of someone being hurt—even if they were going to pay me a lot of money—I wouldn't do it. I see the art that both fans and I do as a feminist statement of feminine power. We certainly don't put women in any sort of situation where they're being dominated or abused in any way. We have the women as powerful characters in our paintings. No one's come up to me and said, 'You're exploiting women.' At one time there was a woman at *Art* magazine—I don't know what happened to this—but she was planning an article about how women look at my paintings and see something that empowers them."

Bell can't bring herself to choose a favorite influencing artist—"Art is everywhere. It's pointless to even go there"—nor will she discuss a favorite piece of her own. "That's one of those questions that I just won't answer. It would be like you asking me to choose my favorite child or pet. There are just some things you can't do. It's not true. You can't really say 'This is my favorite.' Can you say 'This is my favorite song of my whole life?' It's going to change. There are some things that I like about some paintings, some things I don't like about them. But there is no one painting that would really represent me."

But she is appreciative of her fans. "It's great with the internet; we get a lot of really nice letters. And a lot of great ideas—people are always letting us know what they'd like to see. It's really great to be able to have constant communication with fans."

And what advice does the couple have for all the hopeful artists? "We get that question almost every day on the internet. It's not a real glamorous answer. It's all about working hard and humbling yourself so that you are open to learning. I guess the biggest stumbling block that any artist in any medium will encounter is the ego. You have so much of yourself tied up in what you're producing, whether it's music or painting or writing or whatever. You have to humble yourself and be willing to accept criticism, even from people you don't consider to be experts. Everybody's going to see it, you know. Go to school. We definitely recommend that people go to school and get things out there. Keep on going. Whatever stumbling blocks you come across, instead of thinking of them as something trying to stop you, think of them as an opportunity to learn whenever it takes to get past that block."

Right now, Bell and Volpejo are swamped with work—the true sign of a successful artist. "The newest book we have coming out is called *The Sketch Book*, which is a collection of drawings, and that's kind of neat, because it shows the development of some of the pieces. It has some finished drawings in there also. We have a new tech nique book planned in the near future. Everyone's been asking us for that, so that'll be really fun. Mostly we're staying busy doing things for the Franklin Mint, which we enjoy. Overseeing the sculptures. Nothing gets to be done unless we approve it, so the sculptures are really good."

For more information about the work of Julie Bell go to www.donjulie.com. □





INTERVIEW BY MIKE WATT

Bursting onto the scene, this talented comic book multi-tasker creates female heroines who are both sexy and tough.



RICHARD MOORE

He's got the magic name. Alan Moore (*Watchmen*, *Promethea*), Terry Moore (*Strangers in Paradise*) and now Richard Moore has burst onto the comics scene with his whimsical *Boneyard*.

If you're not familiar with Richard Moore's work, you don't know what you're missing. *Boneyard* is a fast-paced, full-on funny story about a young man who inherits an old cemetery—as well as all its ghoulish occupants—including a hard-drinking skeleton, a bug-eyed demon, and a beautiful vampire named Abby.

But *Boneyard* is just the tip of the iceberg when it comes to Moore's talents. He's also the creator of an all-beat western/fantasy called *Far West*, which has proven to be endlessly imaginative and has received quite the cult following.

Femme Fatales readers especially would love Moore's female

characters—across the board. His heroines are tough and sexy—they can take care of themselves and they're not afraid to show a little skin.

Take *Boneyard*'s Abby, for instance. She's a real stunner, as any good vampire should be. Plus, she has a great sense of humor as well as great chemistry with Paris, the new owner of the haunted cemetery. "Abby has been in three projects that I worked on before," Moore says. "She was just a character I'd always liked, and when the *Boneyard* came up, I just had to put her in there. She got a little more refined here. I gave her a bit more background. Some of the others, Nessie the [cute finchous] swamp creature, have been various incarnations in things I'd done before. Some thing with some of the other ones. And all sorts of faces that I'd liked before found

BONEYARD

BY RICHARD MOORE



"ONE OF THE PROBLEMS I HAVE HAD WITH FANTASY, AS WELL AS COMICS IN GENERAL," SAID MOORE, "IS THAT I DON'T LIKE CHARACTERS TO JUST ZAP THEIR WAY OUT OF A [SITUATION]."

get her at once, she realized even she wasn't powerful enough to stop them all. So she had to go into hiding. She diverted herself of all her powers and deposited them in one central location, because it was her power that her enemies were using to track her: a homing beacon basically. So she left off her powers and memories—basically her entire personality—all tied up in this one bundle in this one place. Then she cast an amnesia spell on herself, and wandered the country for about a hundred years, not knowing who she was or what was going on. A hundred years later, in our present, the other end of the spell kicks in, and she starts wandering back across the country, not knowing why. To this place where her powers have been waiting for her for the past hundred years, hoping that her enemies will have lost her smell, or lost interest, or assumed that she was dead. Her familiar is a shape shifter whose name is "Wulf" which is short for Boowulf, and he's been watching over her powers all this time, assuming that she will just assume the mantle and take up where she left off. But when he tells her what she used to be, that she was this horrible evil creature, she wants no part of it. She's developed a new personality for herself over the past hundred years. And having tipped off her old enemies that she's still alive, they're once again after her, but she can't tap those massive powers of hers without risking turning back into what she used to be. So she's now on the run, but she doesn't have these huge powers to defend herself.

"One of the problems I have had with fantasy, as well as comics in general, is that I don't like characters to just zap their way out of a problem. You know, one ball of energy and everything's fine. The fun thing with Deja Vu is that she has to think her way out of problems. She could just zap her way out, but it would mean becoming everything she hates. So it's always hanging over her head. It's her Sword of Damocles—'Do I or don't I?' It's an interesting penmanship struggle for her resisting temptation, the old question of absolute power corrupting absolutely."

Moore's first bill of notoriety, however, came from *Far West*. The central character in *Far West* is an elfin bounty hunter named Meg and her sidekick, a talking bear named Phil. Though the trappings of this bear a striking resemblance to our historic America, Meg's Old West is not our Old West. Certainly John Wayne wouldn't cotton to a town full of faeries. Oddly enough, despite the panels filled with detail and strange, whimsical characters, Moore's neither a fan of fantasy or westerns.

"Except for Tolkien and Lord of the Rings, I really don't like most fantasy characters, elves or dragons or that kind of thing. They just seem a little contrived. [As I've said], my biggest problem with fantasy is when you have characters like wizards, anything can happen. No matter what problem they get involved in, they can just whip out a spell and get themselves out of a jam. That just seemed like a

their way into the Boneyard."

As of yet, *Boneyard* readers haven't learned too much about Abby. That will probably change quite soon, as Moore is notorious for giving his characters extensive backstory. Take, for instance, his Radio Comics series *Deja Vu*.

"*Deja Vu* is probably my earliest comic title," says Moore. "It was the first one I ever tried to put together, back when I was working at a bookstore. I'd literally never picked up a pen and ink before. But I just liked the story enough, as did my editor at Radio, who told me to just go ahead and do it. [But] it's caused a great deal of confusion among readers. What makes her confusing is that *Deja Vu* probably has the most complicated backstory I've ever written. But in a short run you don't have a lot of time for exposition, so what we did was we put a blurb on the inside cover to explain her backstory. The problem was, they're a very small company over at Radio, and there was some miscommunication and they forgot to run the backstory. Everyone kept e-mailing me saying, 'What is happening? Who is this character? What is her name?' And people also make the mistake of thinking that this is a vampire story. She's actually a witch, but it just so happens that the characters she interacts with in the first story are happen to be vampires. But it's not a vampire story line."

"About 2000 years ago, *Deja Vu* was basically the most powerful witch on the planet. She was also extremely hateful and evil and just did horrible things. She would topple entire governments and start wars just for the fun of it, and wreaked havoc all through history. Unfortunately, she earned herself so many enemies that were all out to



Fatale Collections



Flesh Gordon Collector's Edition
Director's Cut includes ten minutes
of unseen footage and a poster per-
sonally autographed by director
Howard Ziehm. **\$29.95**



Go through the year 2002 with Elvira, everyone's
favorite Halloween hostess, in her scorching new
calendar. Filled with all new photos! **\$14.99**



Screen Queen Hot Tub Party* when
the Screen Queens get together in
the hot tub, the fun begins. Starring
Brooke Stevens, Monique Gabrielle,
and Linnor Clayley **\$29.95**



The Life and Films of Mary Millington
Revealing two of Britain's most to-
mous sex star ever: the truth of
Mary's X-rated personal and profes-
sional life. Mary photos **\$36.00**



Vampire Vixens on Video Shock full
of luscious ladies at their most beau-
tiful! Includes a full color poster signed
by stars J. J. North and Theresa
Lynn **\$19.95**



X-Rated Video Guides* Volume 5
(1995), **\$22.95**. Also available: Vol-
ume 7 (1998), Volume 6 (1997)
\$24.95 Volume 4 (1994), Volume 3
(1992), **\$22.95**.

FEMME FATALES Subscriptions:

☐ 12 Issues \$69 (\$58 Can./Mex/Int.) ☐ 18 Issues \$89 (\$78 Can./Mex/Int.)

☐ 24 Issues \$99 (\$190 Can./Mex/Int.) ☐ 36 Issues \$139 (\$240 Can./Mex/Int.)

I am a new Femme Fatales subscriber or a subscriber renewing for 12 or more
issues. Please see the subscription information on the back cover of this issue. ☐

Ship to:

Name _____

Address _____

City _____ State _____ ZIP _____

Method of Payment

☐ Visa ☐ MasterCard ☐ Discover ☐ American Express ☐ Check or Money Order

Card Number _____ Expiration Date _____

Signature _____

SUBTOTAL

TAX

(IL residents
only)

SHIPPING

TOTAL

TO ORDER WITH A CREDIT CARD: phone us at 1-800-786-6515;
fax (708) 368-1441, or e-mail at confer@earthlink.net.

Accounting machine for credit card orders. For customer service please call (708) 368-6448.

Illinois Residents add 7.75% sales tax to

all but magazine orders.

*Make checks payable to FEMME

FATALES

*Foreign orders: Please pay by credit card

or international postal money order in U.S.

dollars

*Mail to: Femme Fatales

P.O. Box 379,

Oak Park, IL 60302

Shipping Charges

*Books, trading cards and collectibles

\$1.50 U.S.

\$3.00 Canada/Foreign each

*Games \$3.00 each

*Videos and posters \$4.95 each

*Magazine back issues or subscriptions

Free shipping

ALLOW 4-6 WEEKS FOR DELIVERY

ITEM	VOL. & ISSUE #	PRICE	QTY	TOTAL

(Add any additional items on a separate sheet)

*You must be 18 or older to enter (some markets with restrictions). SIGNATURE IS REQUIRED

Back Issues FEMME FATALES Back Issues

Volume 7 Number 6
Glamorous photographs: Behind the
scenes of *Interview with the Vampire*,
John Cusack, the winners of *FOX* and
WILD THINGS, and *ANGELINA FOLIO*
October \$8.00

Volume 7 Number 4
The letters of *THE GARDENERS*
the original series and *WILD GU*
Gena Rowlands, Uma Thurman, Janet
Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 7 Number 3
SUPPLY THE MAMMOT SLAYER
Juliette Lewis, Corinne Bailey
Chapman, Catherine, Alison
Hudson, Susan Viscusi, and Lisa
Kara John Holmes \$8.00

Volume 7 Number 2
WARRIORS Sandra King, Anita
Hart and more... *WILD* the winners of
HALLWORTH John Lee
Curtis, Jacky Lynn, and
Wendy Williams and more \$8.00



Volume 7 Number 1
Elvira: The Lady of Dread and
the original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 7 Number 5
WARRIORS Sandra King, Anita
Hart and more... *WILD* the winners of
HALLWORTH John Lee
Curtis, Jacky Lynn, and
Wendy Williams and more \$8.00

Volume 7 Number 5
I TELL YOU WHAT YOU DO
LAST OF THE *WARRIORS* Sandra
King, Anita Hart, and
Angela Lender \$8.00

Volume 7 Number 10
The *W* is for *W*ild? Sandra
King, Anita Hart, and
Angela Lender \$8.00

Volume 7 Number 11
CAROLINE is a story telling... Also
Sandra King, Anita Hart, and
Angela Lender \$8.00

Volume 7 Number 12
THE SEX FUEL is a story new
and series on *WILD* Sandra
King, Anita Hart, and
Angela Lender \$8.00

Volume 7 Number 13
Honor Princess Anna Angello
from *NEW ROSE HOTEL* and
WARRIORS John Lee
Curtis, Jacky Lynn, and
Angela Lender \$8.00



Volume 7 Number 14
The legends of *TRILL*
and *WARRIORS* Sandra
King, Anita Hart, and
Angela Lender \$8.00

Volume 7 Number 15
Kathy Lee, MARK LAY, and
the original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 7 Number 16
BLAZE SCHWARTZ, the
series from *WARRIORS* Sandra
King, Anita Hart, and
Angela Lender \$8.00



Volume 7 Number 17
The making of *THE MATRIX* the
original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 7 Number 18
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 19
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 20
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 21
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 22
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 23
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 24
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 25
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 26
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 27
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 7 Number 28
Cathy Lee, the original series,
also *WILD* Sandra King, Anita
Hart, and Angela Lender \$8.00

Volume 8 Number 12
GLAM WITCH PROJECT
the original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 13
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 14
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 15
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 16
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 17
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 18
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 19
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 20
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 21
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 22
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 23
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 24
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 25
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 26
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 27
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 28
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 29
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 30
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 31
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 32
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 33
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 34
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 35
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 36
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 37
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 38
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 39
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 40
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 41
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 42
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 43
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00



Volume 8 Number 44
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 45
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 46
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 47
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 48
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 49
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 50
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 51
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 52
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 53
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 54
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 55
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

Volume 8 Number 56
The original series, also *WILD*
Gena Rowlands, Uma Thurman,
Janet Mollo, Linda Purl, and
Angela Lender \$8.00

FEMME FATALES BACK ISSUE FORM

WOL. & ISSUE	QTY	PRICE	TOTAL \$
WOL. & ISSUE	QTY	PRICE	TOTAL \$
WOL. & ISSUE	QTY	PRICE	TOTAL \$
WOL. & ISSUE	QTY	PRICE	TOTAL \$
WOL. & ISSUE	QTY	PRICE	TOTAL \$

Name _____
Address _____
City _____ State _____ Zip _____
e-mail _____

Method of Payment _____ Check or Money Order
Card Number _____

Expiration Date _____
Signature _____

ALLOW 4-6 WEEKS FOR DELIVERY

ORDER TOLL FREE BY PHONE, 1-800-786-6215

FAX (708) 386-1401 or e-mail enclen@earthlink.net

*Please note: we do not ship outside the US.

LETTERS

FOREVER IRVIN!

Just wanted to let you know how pleased I was to open your *BVIRA* issue (10-5) and discover articles on not only my goddess, but also Julie Brown and Sam Irvin. Great photos! And the story of Irvin's career made me want to go out and rent every single film he's done.

Loved *GUILTY AS CHARGED*, *KISS OF A STRANGER* and *ACTING ON IMPULSE*—still looking for *OUT THERE* and the *OBLIVION* movies.

I was also beyond thrilled with Denise Duff's great photos of Irvin's classic actresses. Would love to see more photos like that (present day) in the future. FF writer Jason Paul Cullum did an amazing retrospective (I only wish his Julie Brown retrospective would have been a little longer). Otherwise, the issue is a definite keeper! I'm looking forward to more retros. Oh, and I really like the new look of the mag too!

Matt King
waemail



FF writer Jason Paul Cullum (center) is flanked by his idols (L-R) Marietta Vance, Cassandra (Doris) Petersen, Julie Brown, Stella Stevens, Sam Irvin, Dinkie Stevens and Mary Woronov. (Cullum reported, "I have a flashback between the entire day. To be around the same people who inspired me is indescribable. Pretty Denise Duff was amazing!"

**CHECK OUT
THESE COOL
WEBSITES!**

Julia Wepl—Director
www.jasonpaulcullum.com

Denise Duff
www.denisecliff.com

Elvira
www.elvira.com

Binkie Stevens
www.binkie.com

J.R. Bookwalter
www.tempovideo.com

Jason Sechrist
www.jasoncufous.com

Julie Strain
www.juliestrain.com

Rapid Heart Pictures
www.rapidheart.com

Debbie Rochon
www.debbierochon.com

Danny Devlen
www.dannydevlen.com

Ward Soul Photography
www.wardsoul.com

Julie Brown
www.juliebrown.com

Seduction Cinema Studios
www.SeductionCinema.com

Trisha Serdal
P.O. Box 16193
Beverly Hills, Ca 90029

L.A. '80s retro band
www.chessiebacks.com

Renegade Films
www.renegadefilms.net

SLEEPAWAY CAMP
www.sleepawaycamp.com

Doris Wishman
www.dorishwishman.com

Troma Films
www.troma.com

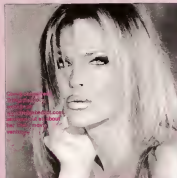
**FEMME FATALES IS NOW
ACCEPTING ADVERTISING!**
Reach thousands of readers at affordable prices. For display rates and available space, please call 1-800-292-2689 or e-mail us at clinetan@earthlink.net

CLASSIFIED ADS

Search thousands of Adult Feature Finales lists with your ad. Classified ads in the space are \$5.75 per word, single \$5.25 (min. 20 words) and \$4.50 (min. 50 words) per word. 10 copy space a resolution of \$50.00 per column inch on minimum copy run. 40 ads are payable in advance. Send your inquiries to: CFC P.O. Box 272, Oak Park, IL 60460

UNRATEDLY VIDEO Only includes all kinds of exploitation films and features! Huge video list. See prices for a listing. Submit your ad, send \$2.00 to: UNRATEDLY P.O. Box 61194, Colorado Springs, CO 80906

CARL J. SHERROCK & NUDE MANSION
SPACE PSYCHIC 2 Adult guided tour featuring Victoria King from Bruce Campbell's *Thriller Zone* after *Supernatural*. \$100 cash or \$100 online. Contact: www.nude.com or www.spacepsychic.com. Send \$25.00 payable to Carl J. Sherrock, 105 West 25th St. #10-2, New York, NY 10001



Femme Fatales



GET AN AUTOGRAPHED "CRUISING PURGATORY" VHS FREE!

Call in your 12-issue subscription today, and you'll receive as your first issue, our cover story on the lethal beauty of Lori Loughlin. Plus, as our free gift to new charter subscribers, you'll get a copy of the horror movie **CRUISING PURGATORY** featured in FF9. It's personally autographed by the star, Lori Loughlin. If you are a current or lapsed subscriber, you can still take advantage of this offer by renewing or extending your subscription for 12 or more issues (see coupon on page 99).

You won't want to miss our next scathing issue as we talk to beautiful Becky LeBeau on a variety of juicy topics, complete with scorching photos! We'll also be featuring the career of sexed Goddess Celeste Yarnell, behind McGraw from **THE MATRIX**, the table features of the horror film **PRISON OF THE DEAD**, Debra Delano from **ICED** and **SUMMER PARTY MASSACRE**, and the girls from the newest WB smash TV show, **SMALLVILLE**.

So subscribe today, get a special autographed edition of **CRUISING PURGATORY** for free, and don't forget to pick up any back issues you may have missed!



Volume 1 Number 1
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 2
A special double
feature on Lori
Loughlin and
Becky LeBeau.
Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 3
The classic
SLIMES
feature on Lori
Loughlin and
Becky LeBeau.
Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 4
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 5
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 6
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 7
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 8
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 9
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 10
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 11
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 12
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 13
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 14
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 15
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 16
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 17
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 18
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 19
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 20
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 21
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 22
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99



Volume 1 Number 23
Jennifer O'Neil and
Faye Grant's first
look at the new
NIGHTS. Also: a
special double
feature on Lori
Loughlin and
Becky LeBeau.
\$4.99

ORDER TOLL FREE BY PHONE, 1-800-798-6515 OR USE ORDER FORM ON PAGE 99

Joseph Sarno's *Inga* *"Jag - en askuld"*



Collector's Edition DVD

The "definitive" release of INGA includes

- The "Uncut" English Version
Digitally transferred from the original 35mm Negative
- The "Uncut" Swedish Version
Digitally transferred from the original 35mm Negative
- Two Theatrical Trailers
- Never-Before-Seen Outtakes
- Commentary track with
Director Joseph Sarno
Assistant Director Peggy Steffans
- Exclusive audio interview with
INGA star Marie Liljedahl
- On-camera interview
with Director Joseph Sarno
- Preview to the 1969 sequel "Inga II"
- Full-color Booklet

Two **PLAYBOY** appearances for
star **MARIE LILJEDAHL**
including "Top Sex Star of 1971"



available at

SUNCOAST®
MOTION PICTURE COMPANY
We Know Movies™



On-Cue
MUSIC • BOOKS • MOVIES

MEDIA PLAY®
Your Entertainment Superstore

sam goody.com
music, movies and more!